

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 27, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

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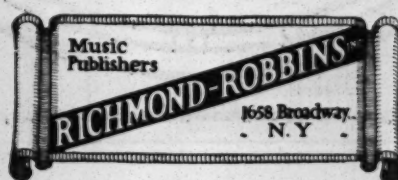
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# The NEW YORK CLIPPER

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## BROADWAY'S XMAS DAY BUSINESS AWAY BELOW EXPECTATIONS

**Receipts for Both Matinee and Night Performances Are Light  
—Audiences Are Small and Sell Outs Were  
Few and Far Between**

Broadway theatre managers did not find Christmas day to be the harvest occasion they had calculated upon. Business at both matinee and night performances fell far below expectations with several theatres getting but sparse audiences, and only about a dozen of them selling out.

Probably the biggest opposition the theatres felt was the day of the week itself. Christmas falling on Monday, a good portion of the people who are dependent upon as holiday persons began absenting themselves from the city last Friday and did not begin returning to the city until Tuesday. The absence of these people made a big gap in the intake of the Broadway theatres. Another big factor in the cause of the light business was the holiday price scale. Practically all over the street the scale varied between \$3.85 and \$5.50 top, which augmenting the outlay already made by people for Christmas gifts did not serve to stimulate business. People were along Broadway in droves both in the afternoon and evening. But it seemed as though they were shopping, for they would walk into a theatre lobby, scan over the price scale and then walk elsewhere, finally obtaining their amusement in the picture and vaudeville houses which were heavily patronized.

There were only seventeen of the first class theatres which gave matinees on Christmas afternoon, as the managers seemed to feel that were they all to hold performances that day that the business would be quite scant all around. The attendance in the theatres was mostly provincial as it seemed as though persons who came to town for the day were in the majority at all of the Broadway houses. Of the seventeen theatres which gave matinee performances there were very few that held practical or almost capacity.

"Merton of the Movies" at the Cort was one of the capacity shows as practically the entire house had been bought out by Marion Davies, the motion picture star, who had poor children from all parts of the city there as her guests. "The Seventh Heaven" at the Booth, "Loyalties" at the Gaiety, "The Gingham Girl" at the Earl Carroll, "Abie's Irish Rose" at the Republic, "The Last Warning" at the Klaw, "The Fool" at the Times Square, and "R U R" at the Frazee, all bordered on the sell-out with three of them achieving this purpose and the others having a most healthy attendance. "The Bunch and Judy" at the Globe played to \$2,200 but was \$600 from capacity on the afternoon performance. Fairly good attendance was in evidence at the Casino where "Sally, Irene and Mary" is holding forth, at the Playhouse where "Up She Goes" is the attraction, and at the Ambassador where "The Lady in Ermine" is playing. The other attractions giving matinee performances were, "Blossom Time" at the Century; "Chauve Souris" at the Century Roof; "Why Men Leave Home" at the Morosco;

"Listening In" at the Bijou; and "Fashions for Men" at the National.

The bargain hunters at Joe Le Blang's were quite disappointed in the afternoon when only four shows were posted for cut-rates. These attractions were "Why Men Leave Home," "Fashions for Men," "Blossom Time," and "Up She Goes." Also posted there were the Gertrude Hoffman unit at the Central and a stock burlesque attraction which found it rather hard sledding.

Christmas night saw eight new shows clamoring for patronage. These were Billie Burke in "Rose Briar" at the Empire; Fay Bainter in "The Lady Crisling" at the Broadhurst; "The Tidings Brought to Mary" at the Garrick; Peggy Wood in "The Clinging Vine" at the Knickerbocker; Margaret Lawrence in "Secrets" at the Fulton; Leo Ditrichstein in "The Egotist" at the 39th Street; "Why Not" at the Equity-Forty-Eighth Street theatre, and "Glory" at the Vanderbilt. Of course the holiday scale was on at all of these theatres, with the exception of the Knickerbocker, where a \$2.75 top prevails throughout the week for the lower floor, and \$1.50 is charged for the balcony and fifty cents for the entire second balcony.

These new shows added to the already established attractions made it rather a difficult evening all around. A good number of the shows sold out complete, but the majority of them, or the vast majority of them, had plenty of "wood" to count after the takings were all in. The managers of the greater portion of the attractions which on other days are to be found at Le Blang's thought it would be a good idea to pass their cut-rate friends up on Christmas night with the result being that the patrons of the basement establishment found a choice of only eight attractions to pick from. What was offered them was "Fashions for Men" at the National; "Liza" at Daly's 63rd St. theatre; "The Red Poppy" at the Greenwich Village; "The God of Vengeance" at the Provincetown; "Gringo" at the Comedy; "Our Nell" at the Bayes theatre and "It Is the Law" at the Ritz theatre. However, as theatre time was approaching, a general dumping epidemic started from the theatres and agencies and a large number of attractions were added for the "holdouts" to choose from.

### CARDS FOR EQUITY PLAYERS

Equity Players have extended its business building ideas within the ranks of its own organization. Subscription cards have been distributed among the membership with a suggestion that they be utilized for Christmas and New Year gifts. The cards cost \$6.60 and are redeemable at the box office of the Forty-eighth Street theatre for one seat at any performance of the remaining three bills which are scheduled in this season's repertoire.

### HELP STRANDED ACTORS

"Success," one of the Max Spiegel's units on the Shubert-Affiliated Circuit, stranded in Buffalo last Wednesday, and were it not for the generosity of Mayor Schwab, other city officials and the local Elks, seven members of the company would still be high and dry in that city.

Mayor Schwab personally donated \$100 to defray hotel bills for the seven troupers, who were without funds. Horace F. Hunt, Commissioner of Charities and Corrections, provided railroad tickets, while the Elks saw to it that they were well supplied with food before departing on the Empire State Express. Paul Cunningham, of Cunningham, and Bennett playing the Keith bill at Shea's Theatre, presented each one of the stranded artists with a ten dollar bill.

Those who were thus befriended were: Mr. and Mrs. Jack Gragar, Verne and Marguerite Sage, Hazel Belmont, Elsie Bell and Rowana Ray.

"Success" opened at the Criterion Theatre, Buffalo, last Monday afternoon. Two weeks' salary is said to have been due the performers and they were to have been paid on Wednesday, but weren't. According to the story told by the stranded actors, on Monday, the headliner of the production, Nonette, a violinist from vaudeville, had demanded \$400 due her and declared that if it was not forthcoming she would bow out of the show then and there. Nonette is said to have gotten \$75 and grabbed the next rattler for New York. The show continued without her Tuesday, but when the ghost failed to walk on Wednesday as per promise, the company was thrown into panic. The additional news that the scenery and effects had been attached by a court order did not add to the cheer of the occasion.

Some of the luckier ones pressed the Western Union into service apprising the folks at home that if they hadn't already invested for their Christmas tokens they could forward railroad money instead. The stranded sextette were not as fortunate as their co-workers and had to apply to the local officials.

Max Spiegel, who operates the show, recently suffered a nervous collapse and is confined in a sanitarium in Connecticut. His unsuccessful theatrical ventures, dating back to the Nora Bayes show, "Queen o' Hearts," is said to have precipitated the crash.

The second Shubert unit owned by Max Spiegel, which closed in the same week, was "Plenty o' Pep," which was disbanded on Saturday night in Detroit. When this unit played there last week it was headed by Jimmy Hussey. The members of the unit were paid 70 per cent of their salaries and were given I. O. U's for the balance due them. The acts included in "Plenty o' Pep," in addition to the unit chorus, were Ed and Mack Williams, Dooley and Rogers, Townes and Franklyn, Charles Howard and company, and Jimmy Hussey.

### "HELLO PEACHES" OPENS JAN. 15

George Lederer has decided upon "Hello Peaches" as the title of his new musical comedy show which will have its premiere in Atlantic City on Jan. 15. The principals selected for the show include, Ada Mae Weeks, Stella Mayhew, Madeline Cameron, Marguerite Zender, Flora Crosbie, Evie Greig, Keene Twins, Fred Heider, Adolphe Linck, Al. Sexton, Stanley Forde, George Neville and Joe Smith Marba.

### "VIRGINIA" IS PLEASING

WILMINGTON, Dec., 25.—Tessa Kosta came to the fore here last week as the star of a new vehicle which the Shuberts provided for her, entitled "Virginia." Miss Kosta, as always in the past, triumphed with her vocal renditions, and did nicely with her terpsichorean endeavors.

The scene of this musical play is the old mansion of General Randolph Calhoun. The scenery, the costumes and the characters are in keeping with the time and the place, just after the war.

The story deals with Virginia, the general's ward, having fallen heir to a large legacy, which the general is anxious to share in by marrying her to a nephew. She, however, has other plans, as she is in love with a "memory," a chum of girlhood days. She remembers the general's nephew as a fat freckled-face boy, and her "memory" as a slender, good-looking youth. However, at the finale, when her "memory" appears on the scene, fat and freckled, she finds that the general's nephew, who has been posing as her boyhood lover, is really her ideal man and the play ends with the usual wedding bells.

In the supporting cast are to be found Helen Shipman, late of "The Lady in Ermine," who serves in a meritorious manner, terpsichorally and vocally; Harrison Brobank, who portrays the role of the General; Barnett Parker, Viola Gillette, J. Harold Murray, a tenor of no mean ability, who portrays the role of the nephew in good style; Eva Davenport, Ben Linn and Worth Faulkner. Then there are a lot of sprightly and pretty maidens of the ensemble, who look well and dance nicely.

### JURORS SHOULD NOT SEE FILMS

OKLAHOMA CITY, Okla., Dec. 28.—Jurors before whom a criminal case is being tried should not be permitted while the case is in progress to attend a motion picture which might either consciously or sub-consciously influence their verdict, was the opinion rendered by Judge E. S. Bessey, of the Oklahoma Criminal Court of Appeals Saturday.

The evidence in the case was purely circumstantial, according to the briefs filed in the case, and the jury, while the trial was in progress, was allowed to visit a motion picture show, the theme of which was a web of circumstantial evidence being woven around a suspected murderer, and the picture was said to have made a deep impression on the jurors and influenced them in finding the defendant guilty and sentencing him to life imprisonment.

Although the findings of the lower court were reversed on the theory that the evidence did not warrant the verdict, Judge Bessey throughout the opinion stressed the impropriety of allowing the jurors to attend the motion picture show.

### CHICAGO A.E.A. BALL DEC. 30

The second annual Chicago Equity Ball will be held at the First Infantry Armory, Sixteenth and Michigan avenues, Chicago, on Saturday evening, December 30. Plans are now under way for an elaborate decoration of the armory, which will include a stage suitable for the presentation of the famous "Midnight Jollies," which will include every star of prominence appearing in that city on that night. This will be followed by the same Equity pageant which was a feature of this year's Equity Ball in New York.



## MOSCOW ART THEATRE OPPOSED BY AMERICAN DEFENSE SOCIETY

**Members of Organization Morris Gest Is Bringing Over Alleged  
To be Forced Into Signing Agreement to Turn Third of  
Salary Over to Soviet Government—Gest Denies It.**

The Moscow Art Theatre Company which, under the management of Morris Gest, are booked to open in New York at the Al Jolson Theatre on January 8, is facing some strong opposition on the part of the American Defense Society. The society alleges that the members of the Russian company will not be allowed to leave Russia until they have signed an agreement to pay a third of their receipts to the Soviet Government. The artists of the company, it is said, also agree not to conduct propaganda against Soviet Russia.

"If the American Legion takes the action toward this theatrical tour that it recently took in the case of Mme. Galski," says the American Defense Society, "it may seriously interfere with expected returns to the Russian Government. It should always be borne in mind by loyal American citizens that the present régime in Moscow is a part of the Third Internationale, which is working in every way to bring about the overthrow by force and violence of the United States Government among others and the establishment of the dictatorship of the proletariat throughout the world."

Conditions of the contract are quoted by the Defense Society as follows:

"1. The artists agree not to conduct propaganda while in the United States against the Soviet régime. Special preference is shown those who agree to conduct propaganda for the Soviets.

"2. They agree to deduct from their earnings for the benefit of the State, 33 per cent while in this country.

"3. They agree to return to Russia at the expiration of their leave."

In further support of its charges against the Moscow Art Theatre Company the Defense Society says:

"In order to justify these demands and that certain artists will not be alarmed at thus signing away their receipts to the Soviets, the Soviet Government has appointed a special committee which supervises the trip and the instructions to the artists. This committee consists of reliable members of the Russian Communist Party, but for the purpose of distracting the attention of the capitalist nations from the committee all of the papers are signed by Krassin. The connection between the tours of the Russian actors and artists and the Communist ring in Moscow is shown in the certificate furnished the Russian Red Cross (an official adjunct of the Communist Government) representative by the Communist authorities which, dated at Moscow, reads as follows:

"The Special Committee for foreign artistic tours and art exhibitions hereby certifies that the representative of the Russian Red Cross in America is granted the right to be an agent of the Special Committee for arranging in America appearances of Russian artists."

"The representative of the Russian Red

Cross is obliged to render to Russian artists aid in the juridical defense of their interests in the event of the violation of the contract on the part of the impresario.

"B. KRASSIN,

"Acting Chairman of the Special Committee."

Morris Gest, under whose management the Moscow Art Theatre Company will appear here, said last night that there was no truth in the statement that a percentage of the receipts of the company was to go to the Soviet Government of Russia. Mr. Gest declared that the members of the company were simply artists, and had no connection with the Russian Government or with Russian politics. He added that he had been aided in getting his contract with the company by members of the American Relief Commission and that the United States Government had issued visas on the passports of its members after a most careful investigation.

"The members of the company are coming here to be released from the deprivation and starvation in Russia," Mr. Gest said. "I am proud to say that the American people were the first to send help to artists in Russia and it was out of consideration for this help that I was able to get the management of the company on its coming visit."

"I made arrangements with the company through Nikita Balieff, director of Chauve Souris, formerly a member of the company, and my brother, who went to Berlin to meet them. I advanced them the money with which to come out of Russia and to maintain themselves while traveling in this country. They are none of them propagandists and a clause in my contract with them prevents any of them from engaging in any propaganda work. My books will be open at all times to the inspection of any committee to show how the money received is disbursed."

"I have known the Moscow Art Theatre Company by reputation for twenty years. Its reputation is of the highest. In France, perhaps the strictest country in permitting Russians to enter, the Government not only vided the passports of the members of the company, but made them its official guests. The Paris newspapers generally commended their productions. One of these papers said: 'We don't want any part of the Moscow Government, but we welcome the Moscow artists.'"

Mr. Gest said that the company was now in Paris and would leave for New York tomorrow (Wednesday) on the steamship *Majestic*. The company will open here on January 8 at the Jolson Theatre for an eight weeks' engagement, at the end of which time its members will return to Russia for the celebration of the twenty-fifth anniversary of its organization in May.

### CHORUS GIRLS TEACH DANCING

Unemployed chorus girls are capitalizing on the dancing instructress idea prevalent in the better class dance palaces of Broadway and the neighboring precincts.

Clover Gardens, one of the biggest resorts of its kind in the city, is employing sixty pretty choristers in dual roles of hostesses and instructors. The girls work from eight until one nightly. They cost the enterprise nothing in the way of salary inasmuch as the patrons pay a twenty-five cent instruction fee to the girl. The management allows her to retain this in lieu of salary. Some of the girls are said to total as much as \$40 or \$50 a week, which better a salary basis.

The Midway Gardens, Brooklyn, is also utilizing this plan. When the girls are on their own they make certain that the mob of unaccompanied males are on the floor at every dance. This keeps the crowd happy, makes them stay and spend money, where otherwise they might depart after a few dances. It also gives rehearsing choristers an income to carry them over the rehearsal period. A number of girls who had been rehearsing and went in on "spec" have been doing so well they have cancelled with the show to remain.

Clover Gardens is planning a series of Stageland Frolic Nights to be given weekly under the direction of Harry Pearl, with an eight act bill being booked through the Harry Walker Exchange.

### "WILL SHAKESPEARE" FOR NAT'L

"Fashions For Men" which has been on a four week guarantee of \$4,000 a week to the theatre at the National theatre will be withdrawn from that house on Jan. 6th to make room for Winthrop Ames' production of "Will Shakespeare" which will open there on Jan. 8th. The producers of "Fashions For Men" desired to keep the piece at the house for a three month period regardless of business, but it is said that the house management, requested they withdraw at the end of the contract period. Therefore, they are seeking another house on Broadway into which to move the play.

It was originally intended to take the Ames' production to the Broadhurst theatre to succeed "In Springtime of Youth," but Wm. Harris negotiated with George Broadhurst and obtained the theatre for the run of the new Fay Bainter play which opened Christmas night. Ames it was understood was to take the Broadhurst for an eight week period with a \$3,500 a week guarantee to the house for its share of the receipts. However, Harris came forth with a proposition of \$4,000 a week for the Bainter show, which looked better to Broadhurst.

### JUDGMENT AGAINST ROSEN

In effort to collect the balance of rent due for the office used by Irwin Rosen, theatrical agent, of the Candler Building, Asa G. Gandler, Inc., obtained a judgment in its favor of \$680. Through attorneys Chas S. M. First of No. 135 Broadway, the Chandler company sued for rent alleged to be due for March to August, 1922, making a total of \$810.00 less a credited amount.

Part of the judgment \$102.87, was satisfied by goods seized by a City Marshall, leaving the balance due on the judgment \$560 according to the attorney for the plaintiff. The suit was tried in the Third District Municipal Court.

### PAULINE AND HUSBAND PART

PHILADELPHIA, Dec. 26.—Pauline Frederick confirmed the story to the effect that she was separated from her third husband, Dr. Charles Rutherford.

Miss Frederick said: "There was no misunderstanding, just a complete lack of understanding—compatibility. Dr. Rutherford and I were married last February, but we have not lived together since last May. I have not instituted divorce proceedings, nor do I intend to do so. If Dr. Rutherford cares to do so it is up to him."

Willard Mack, playwright and actor, was the second husband of Miss Frederick, and Frank M. Andrews, wealthy architect, her first.

### SIX NEW SHOWS FOR CHICAGO

CHICAGO, Dec. 23.—Theatre managers have always looked forward for a slump the week before Christmas, but this week theatre receipts were so low that it was enough to discourage the most hardened business manager, although the department stores along State street report the greatest Christmas buying since the war.

Six new offerings will usher in Christmas week. "Partners Again," with Barney Bernard and Alexander Carr, will open at the new Selwyn Sunday night, also "The Demi-Virgin," which will occupy the La Salle. William Hodge, who has been occupying the La Salle, will move over to the Studebaker Sunday night. The Aryan Grotto will be brought into use again when "The Book of Job," a drama, will be presented three nights next week with three matinees. At this same playhouse, a play dealing with the Ku Klux Klan and bearing the title of "The Invisible Empire," will be presented on Saturday night. Frances Starr in "Shore Leave" will come to the Powers Christmas night and on the same night Allan Pollock will offer a new play entitled "Why Certainly" at the Central. It is a revival of a play he presented in New York last Summer under another name. Richard Bennett is prospering at the Playhouse in "He Who Gets Slapped," which is one of the best bits of acting Chicago has seen in a long time. "So, This Is London" is doing very good business at Cohan's Grand. The following offerings will remain here for the present: "Thank U" at the Cort; "The Cat and the Canary" at the Princess; Ernest Truex with "Six Cylinder Love" at the Harris; Frank Craven in "The First Year" at the Woods; Henry Miller and Ruth Chatterton in "La Tendresse"; Al Jolson, who is doing exceptionally well at the Apollo; the "Music Box Revue," which is also holding its own at the Colonial, although they, too, have felt the awful slump this past week; "Shuffle Along," which prospers at the Olympic.

### DIVIDES CUSTODY OF CHILD

A tense drama was enacted in Justice Van Sicien's part of the Supreme Court in Queens, last week. The custody of eight-year-old Catherine Jaeger, daughter of John Jaeger and Pearl Regay, both well known in the profession, was in the balance. Justice Van Sicien emulated the wisdom of Solomon by handing down a decision which will divide the custody between both of the estranged parents.

Catherine favored her mother, and wanted no part of her dad. Yet, the court ruled that she was too young to decide and will have to obey his instructions.

The Jaegers were married in 1913, when both were in vaudeville. Jaeger obtained a divorce on grounds of desertion and was also awarded custody of the child by the Philadelphia courts. Both subsequently married again, Miss Regay to Ward De Wolf, a dancer.

Miss Regay took the child on a vacation by consent of the father and refused to return her. This precipitated the present suit. In her petition for custody of little Catherine Miss Regay accentuated that she was better able financially to care for the child inasmuch as she was earning \$650 a week. The court ordered Jaeger to contribute \$6 weekly towards the support of the child.

### WILMER & VINCENT TO PRODUCE

Sidney Wilmer and Walter Vincent, a firm that has been identified for the past twenty-five years with stock, vaudeville and moving picture companies, will enter the field as producers shortly after the new year. Their first new work, "The Blackmailers," is already in rehearsal and will open at Easton, Pa., on January 8, coming into New York shortly thereafter. Another new play, "Sunshine," is to follow the "Blackmailers" after a while.

Wilmer and Vincent are the owners of a chain of theatres through Utica, Easton, Reading, Allentown, Harrisburg, Altoona, Norfolk, Richmond and Savannah. They both started their careers as performers and later as authors, their first play, "A Stranger in a Strange Land," having been quite successful at the old Manhattan Theatre.

### VILLAGERS TO PRODUCE

A group of Greenwich Village restaurateurs have flung their hats in the producing ring and have formed a corporation to sponsor an elaborate revue, "Greenwich Village Scandals," with book, lyrics, music, settings and costumes all the handiwork of villagers. The corporation will be known as The Vagabonds, Inc., and has for its directors Jack Schulman, of the Moulin Rouge Cafe; Joe Woods, of the Blue Goose, and R. Lawrence, of the Blue Bird.

"Greenwich Village Scandals" will be divided by two acts and twelve scenes, with book by Frank Williams and music by George Kraus. It is destined to make a start at the Greenwich Village Theatre and will move uptown if business warrants it. The producers plan to make the "Village Scandals" an annual production after the fashion of "The Greenwich Village Follies."

### SHUBERT CONCERTS SHIFTED

The Winter Garden concerts, which were disposed from that house because of its closing for alterations, seems to be having a time of it in settling down to a permanent home. Three weeks ago these Sunday night entertainments were shifted to the Ambassador, another change sent them to the Shubert the following week, and now they have been shifted back to the Ambassador.

Last Sunday night's bill included Sylvia Clark, Kramer and Boyle, Bob Nelson, Nat Nazzaro, Jr., the Powell Sextette, the Murray Sisters, Nip Fletcher, Leonard and Eddy and the Apollo Trio.

### "MIKE ANGELO" RE-OPENING

Leo Carrillo will make another try with his new play, "Mike Angelo," which opened in New Haven on Monday night.



## CENTRAL TICKET OFFICE PLAN GOING INTO THE DISCARD

**Producing Managers' Association Members Already at Odds  
Over Proposed Plan—Ziegfeld Declares That None of His  
Tickets Will Be Handled in the Proposed Office**

Despite the fact that elaborate preparations are being made by several sub-committees of the executive committee of the Producing Managers' Association, for the location and establishment of a Central Office, for the sale of theatre tickets to the public, THE CLIPPER has learned, from an authoritative source, that the proposition will never come through the process of formulation.

The CLIPPER's informant states that two years ago a plan for the establishment of a central ticket office was submitted to the P. M. A., which was similar to the one proposed by Joe Le Blang, and that after a long period of debate among the members of the organization the plan was thrown into the discard. This plan pointed out to the managers the feasibility of operating a central ticket office along similar lines to the operation of a theatre ticket exchange located in the Hudson Terminal Building, 50 Church Street. This office was supplying tickets as a surcharge of ten cents a ticket and was proving to be a profitable enterprise, it was pointed out. Another example of the operation of a ticket bureau was the R. H. Macy office in the department store which supplied tickets to its customers along the same lines as the Hudson Terminal Building office did. An exhaustive investigation of the projects were made, favorable reports were rendered, but the whole matter "blew up" when the members of the organization got to arguing and debating the matter among themselves.

Last year another endeavor was made by the producers to devise some means for the combatting of the ticket "scalping" evil. Plans were laid before the P. M. A., meetings were held and then, as the year before, the debating and arguing started again with the same results, the proposition was dropped.

This year, it is said, the same result will again be attained. There are members of the organization who are entirely opposed to any plan for the establishment of a box-office under the control of the P. M. A., and these producers are prepared to fight to a finish any such plan. Flo. Ziegfeld, Jr., is very outspoken in his attitude in the matter. He says that under no condition whatever will he permit the sale of tickets for any attraction of his through a central ticket office with which Joe Le Blang is connected. There are several other producers who have expressed the same opinion and these producers conjure that rather than have any discord in its ranks the P. M. A. will let the central office plan go by the boards.

Ziegfeld, in discussing the problem that is now perplexing the association, says the central ticket agency plan is utterly impracticable. He says that personal feeling should not enter into the matter as he is opposed to nothing that is of benefit to either the public or the theatre. He declares that he is heartily in favor of any move that will really improve the prevailing conditions governing the sale of theatre tickets.

"When the matter was brought up before the association, I could not be present," says Mr. Ziegfeld, "but had I been I would have expressed myself just as strongly in disfavor of a central ticket office as I do now. Certain members of the association are opposed to ticket speculation and others to the sale of cut-rate tickets. These by-products of the theatre are regarded by some as legitimate, but I consider them both parasites of the theatre. The ticket agencies that charge only fifty cents advance over the box office price of a ticket are an asset to the theatre as well

as being a great convenience to the theatre-going public. They are by no means to be classed with the mulcting, unscrupulous ticket speculators.

"I am ready at any time, as my past efforts prove, to fight for the benefit of the public against the evil. Theatre tickets are public commodities, and as such are liable to fluctuations in value, subject to the law of demand and supply. The theatregoer always clamor to attend a successful production, and at times he will pay an exorbitant price for a ticket. In doing so he fixes the price of the ticket. Most of the complaints that are made come from persons who cannot secure what they desire, though willing to pay any price to gratify their desires. There are not sufficient theatregoers who will pay the price at a cut-rate ticket office to keep a theatrical failure running. Still there are many others who are paying advanced prices to witness performances of successes now in the second year of their metropolitan run. "So the only solution I can see for the entire situation is:

"1. Make every box office of every theatre its own central office.

"2. Eliminate dealing with all agencies.

"3. Stop all sales of tickets to cut-rate dealers.

"4. Place every ticket on sale at the box office of each theatre, every purchaser who comes to the box office to be given the choice of available locations, ticket sellers refusing a sale to any person known by them as 'diggers' in collusion with ticket speculators and agencies.

"Each and every member of the Producing Managers' Association to give a guarantee bond of \$10,000, to be posted with the treasurer of the P. M. A., and to be forfeited to that association upon proof that any of the articles of such an agreement has been violated by one of its members in any way."

Ziegfeld feels that if his suggestion were carried out they would increase the attendance in the balconies of the theatre and save an enormous amount of money that would otherwise be used in the establishment of a central ticket office. At the same time the "gypping" speculators would be driven out of business; there would be no return of unsold tickets to the box-office at the last minute and "buyouts" would be eliminated entirely. Through these means he says every theatre owner and producer will be placed on an equal level and an equal chance will be given to all.

To show his faith in his proposition, Ziegfeld has put in operation at the Empire theatre where Billie Burke is appearing in "Rose Briar," this plan of dealing with the public direct.

On the other hand, William A. Brady, who is head of the sub-committee that was appointed to go into the proposition of the launching of a central ticket office, says this committee is working on a plan that such an office will be established and that calls for Joe Le Blang being connected with the operation of the office.

In going over the list of members of the P. M. A., it is discernable that four Broadway theatre lessees are not members of the organization, so, therefore, provisions would have to be made for these men to get their tickets into the central office if they decided to do so, or if they are adverse to the central ticket plan there is no way of compelling them to pool their tickets with those of the P. M. A. theatres. The theatres whose lessees are not in the organization are the Earl Carroll, Fulton, Republic, and the Garrick, which is operated by the Theatre Guild.

### FIVE PREMIERES ENLIVEN PHILA.

PHILADELPHIA, Dec. 25.—Five new attractions, comprising two musical revues, a serious drama, a comedy and a melodrama, ushered in Christmas week here. Business started off tonight at a lively gait and will undoubtedly continue at that pace throughout the week.

George White's "Scandals" was welcomed with due acclaim at the Forrest, where it inaugurated an engagement that is limited to two weeks. If the enthusiastic reception on the part of the first night audience can be taken as a criterion the piece should have a profitable engagement here.

"The Passing Show of 1922," headed by Eugene and Willie Howard and including a typical Winter Garden cast, came to the Shubert for its annual engagement and seemed to live up to the expectations of a large and enthusiastic premiere audience.

Another premiere of more than passing interest was that of Pauline Frederick in "The Guilty One," which opened for a limited run at the Adelphi prior to being shown in New York. Miss Frederick is afforded many opportunities for splendid acting in her latest vehicle and from all accounts it will enhance her popularity with the Quaker City folk.

Helen Hayes, who was last seen here in "Bab," made her bow in the Kaufman-Connelly comedy, "To the Ladies," at the Garrick, while "The Unloved Wife," a sociological melodrama, settled down at the Metropolitan.

Several hold-overs also added their mite to the gaiety of the week. Robert B. Mantell ushered in his second week of Shakespearean and classic repertoire at the Broad. "Blossom Time" ushered in its tenth week at the Lyric and Pauline Lord in "Anna Christie" her final week at the Walnut.

### SELLING THE FAMILY CIRCLE

DUBUQUE, Ia., Dec. 25.—Jake Rosenthal, manager of the Majestic Theatre, has an abhorrence toward partially filled "shelves." So last week Jake tried a new one that got over big and turned customers away from the upper section of the theatre. He advertised Tuesday as being "Family Circle" night, and for fifty cents, an entire family, regardless of its size, would be admitted to the family circle. The result was spontaneous, for families came by the drove. In some parties there were six or seven and in some three or four, but the average was four for fifty cents. Rosenthal figures that he has the solution of the empty "family circle" and is going to continue the stunt on Tuesday of each week. The newspaper here gave the "stunt" considerable space.

### THEATRES QUIT TICKET AGENCY

CHICAGO, Ill., Dec. 25.—Four Chicago theatres have declared that they will abandon the "authorized" ticket agency, which is taken to mean that the war against scalpers which started in New York recently will be countrywide. The four Chicago theatres which have taken a stand against a continuance of the practice of permitting the Florence Couthouli agencies to dispose of seats at box office prices are the Colonial, Illinois, Blackstone and Powers, the four Powers-Erlanger houses.

There is a new system in vogue as far as these theatres are concerned under which scalpers can buy tickets at their own risk but without any return privilege. The new plan went into effect this week at Powers and other playhouses named will make the change shortly.

### "ELSIE" COMING IN

"Elsie," the new musical comedy by Charles W. Bell and Sissle and Blake, produced by John Scholl, was given a preliminary hearing in Columbus, Ohio, last week. Several who witnessed the premiere returned to town Saturday and unanimously agree that it will make its place with the list of name shows, which seem to be enjoying an extended vogue. Edgar McGregor is touring with the piece and will make several changes, both in cast and material, before Broadway is given its initial glimpse of it two weeks hence.

### MAX SPIEGEL IN BANKRUPTCY

A petition in involuntary bankruptcy was filed last week against Max Spiegel, theatre owner and theatrical magnate. After nervous collapse of Spiegel last week, a meeting of the creditors was held, at which Spiegel's attorneys were present, and after an examination of his books it was decided to conserve his assets by asking the appointment of a receiver.

Mr. Spiegel's liabilities are estimated at \$1,000,000, with assets undetermined. The receivership petition gave the liabilities as \$750,000 and assets as \$30,000. It was explained that Mr. Spiegel's difficulties were due to his having taken leases of land in New York and other cities and when the time came to build the increased cost of construction forced him to borrow heavily. The petition was made by Morris C. Rosenbaum, with a claim of \$20,000; Edwin Monett, who presented a claim of \$8,000, and Charles Mohr, \$2,223. Judge Julian Mack appointed Sol Brill and Edward Hynes joint receivers with a bond of \$25,000.

Spiegel's theatrical interests were extensive. Aside from being interested in the Strand, Sheridan and George M. Cohan theatres here, and several others out of town, he was the producer of Nora Bayes' last starring vehicle, "Queen o' Hearts." He had been a franchise holder with the Columbia Amusement Company and operated two burlesque shows up until last season, when he withdrew to become affiliated with the Shubert unit circuit. He has two shows continuing on this wheel. Between his three productions he is said to have dropped a fortune, none of them coming anywhere near the pace of money-makers. The theatre holdings, mostly motion picture houses, will not be affected by his failure. It was his new ventures which caused his financial difficulties, it was said.

"As far as we are able to ascertain, his liabilities approximate \$1,000,000, and any estimate of his assets at present would be conjectural," said Edwin M. Otterbourg, counsel for the creditors. "The purpose of the receivership is to conserve the assets and protect the interests of the creditors. His affairs are in a chaotic state at present, due to his having been committed by order of the Probate Court of Stamford, Conn., last week as an insane person. Whether or not he is in fact insane is a matter which may be tested later. Among the alienists who have passed upon his condition and who have found that he should be in a sanitarium are Drs. Graeme Hammond and Carlos F. McDonald."

It was said by Mr. Spiegel's counsel, Mortimer Fischel, that if the creditors would continue to co-operate a substantial payment might be made, and it was emphasized that none of the companies in which he was a stockholder will be affected. One of these companies is the Mitchell H. Mark Realty Corporation, which operates the Strand theatres in New York and Brooklyn.

### "TAKE A CHANCE" REHEARSING

Rehearsals are progressing with due rapidity for "Take a Chance," the new musical comedy by H. I. Phillips and Harold Orlob, which is scheduled to open "cold" at a Broadway theatre on January 15.

The cast is headed by Frances Ross, former partner of Felix Adler, and includes Charles Massenger, Gus Shy, Lovina Guilbert, Sibylla Bowhan and Jean Newcomb.

### FIFTY-FIFTY CLUB SUED

The Fifty-Fifty Club is named defendant in a suit for the sum of \$419.26, filed in the Third District Court by Louis Reith, a butcher of 728 Eighth avenue.

Reith claims that the club bought that above amount in meats from him during the month of June, 1922, and the bill rendered on the 27th of that month is yet unpaid.

### REWRITING "THE BOOTLEGGERS"

"The Bootleggers," Will Page's dissertation on the liquor traffic and its evils, which closed its engagement at the Thirtieth Street theatre last Saturday night, is to be re-written and re-vamped prior to being sent on tour. The play when fixed up is to be sent to Chicago for a run.



## W. V. M. A. EXTENDS ITS SCOPE OF OPERATIONS THROUGH THE WEST

**Field Men Covering Territory and Arranging Plans Whereby Acts Will Get Sixteen Weeks' Work in the West—New Offices Opening**

CHICAGO, Dec. 25.—That the Western Vaudeville Managers' Association is preparing to carry out the program announced recently by Charles E. Bray, its general manager, is evidenced by the activity displayed this week in the preparation and sending out of a new force to extend its scope of operations throughout the entire West.

Joe Asher has been engaged to represent the association in St. Louis. Offices thoroughly equipped are to open in that city this week. Mr. Asher will have a corps of assistants and will cover the city and adjacent territory. Acts now having open time in that territory are being notified to communicate with Mr. Asher.

Harry Miller, for many years connected with the association, is already in the field in Wisconsin, Minnesota, Northern Michigan and the Dakotas arranging for the booking of theatres in the smaller cities of that territory.

The coming week will find two more field men working in the territory west to the Pacific Coast.

With the completion of the preliminary

work the W. V. M. A. will be in a position to furnish acts with sixteen weeks' work going out via the cities of Dakota, Montana, Washington and Oregon into California and returning through Nevada, Utah, Wyoming and Colorado, connecting with the present bookings in and around Missouri River points. An office will be established in San Francisco with a branch in Los Angeles to distribute the time to the various cities in California that now desire Junior Orpheum and Western Vaudeville Managers' Association bookings.

The Western territory will be under the supervision of Harry Singer, the general Pacific Coast representative of the Orpheum.

A competent manager will be chosen to handle the bookings and general duties of the Western Vaudeville Managers' Association in an office equipped for that purpose.

These departures mark a new era in the affairs of vaudeville in the West and the determination of the Orpheum circuit to dominate the vaudeville field in that section.

### SHUBERT UNIT SHOW LOSSES

An idea of the losses sustained by Shubert Vaudeville producers may be gained from the figures printed below, revealed by one of the Unit producers who had one of the biggest shows on the circuit, and which closed recently after a ten weeks' run.

Average weekly amount played to \$8,500. Actual figures ran from \$6,500 to \$12,000. But one week reached the high mark of the latter figure.

Average weekly operating expenses, \$5,000 to \$7,000. Unit working on a 45-55 basis, received an average of \$4,500 per week.

The average weekly loss sustained by the show was about \$2,500. This brings the amount lost by the producer to about \$25,000 since the show opened, and does not allow for original production expenses and other incidentals.

### ACTRESS LOSES INHERITANCE

The Appellate Division of the Supreme Court this week reversed the decision of the lower court in the matter of the inheritance of Miss Marie Shotwell, actress, of \$50,000 under the will of Miss Mary J. Pierson, Justice Greenbaum, delivering the decision, saying that the evidence justified the conclusion that Miss Pierson, who suffered from a cancer, had been placed under the influence of a narcotic and was not in a mental condition to comprehend her act when she executed her will.

The friendship between the deceased and Miss Shotwell had begun on Christmas, 1916, and for five years after that it was the custom of the two to celebrate the occasion by having Christmas dinner together. On Miss Pierson's death it was found that she had left most of her \$50,000 to Miss Shotwell, calling the actress her dear child and friend. Miss Pierson has no known kin, and in the absence of such the estate would revert to the state were an heir not named. The state contested the will, losing in the lower court, but appealing, and winning in the Appellate Division, as above mentioned, on the ground that testatrix was not of a sound mind at the time will was made.

### JACK MCGOWAN IS ILL

Jack McGowan, the dancer, is suffering from a severe attack of lumbago. His condition was so bad last week that he was compelled to relinquish his role in "A Pair of Peaches," the new George Lederer musical piece, now in the making. Al Sexton will have McGowan's role when the piece opens at the Knickerbocker Theatre next Monday.

### "KANGAROO" TO TRY AGAIN

"The Little Kangaroo," after being reshaped and re-staged by Ned Wayburn, will take to the road again, opening New Year's night in Buffalo with Leon Ames, of the vaudeville act of Ames and Winthrop, playing the leading role instead of James T. Powers, who was with the show on its first two weeks' tryout.

The show is said to have cost the Morosco Holding Company, its producers, close to \$100,000. At the time it had its initial presentation in Stamford several weeks ago the show stood the producers \$75,000. In playing the two weeks' engagement, rehearsals were held in Stamford and Hartford which incurred an expense of \$2,900 for stage hands. The rehearsals in Stamford lasted seventy-six hours and cost \$1,700 and the rehearsals in Hartford cost in the neighborhood of \$1,200 for the crew. The business on the road was none too good with the firm sending \$6,500 to New Haven to meet the first week deficit and an added sum of \$5,000 being sent on to meet the second week loss in Providence, where the show closed.

When Powers was in the show it was intended to bring it to the Casino, New York, and send "Sally, Irene and Mary" to another house. However, with the change in cast it is stated that another house will have to be procured.

### HALL SETTLES FOR \$15,000

SAN FRANCISCO, Dec. 25.—The \$500,000 damage suit brought by Roy Hall against Hattie M. Turner and Fred Dahnken, director of the T. & D. Theatre Circuit, was settled last week without going to trial. Hall's suit was based on a claim that he had been engaged by the defendants in a managerial capacity for a period of ten years and was discharged a short time after he had been engaged. Under the settlement he is to receive \$15,000.

H. H. Bru, former secretary of the company, who was also dismissed, will receive a similar amount of damages. Bru had threatened suit but never filed complaint.

### "ICE BOUND" REHEARSING

Sam H. Harris placed Owen Davis' play "Ice Bound" in rehearsal last week with Robert Ames cast for the leading role. Opposite him will be Phyllis Povah, who completed an engagement in "Hospitality" at the Equity-Forty-Eighth Street Theatre last week. Among the others in the cast are Boots Wooster, Lottie Lintchums, and Lawrence Eddinger.

### ARBUCKLE FUTURE IN DOUBT

There is considerable speculation in the film world as to whether Roscoe (Fatty) Arbuckle can live down the unsavory reputation disclosed in the Virginia Rappe tragedy and successfully do a "come back" as a film star.

He was tried for the murder of the young picture actress and acquitted. Whether the verdict of the jury is sustained by the public seems a matter of conjecture.

Will Hays, czar of motion pictures, suspended Arbuckle from the picture industry, but reinstated him last week. It was this action that set tongues wagging with arguments pro and con.

In the main, expressions were given to a desire to suspend judgment until the appearance of this first new film.

The Motion Picture Theatre Owners of America have announced their stand in the matter in the following statement:

"As the public alone constitute the judges of what should appear on the screen the American people will determine whether they want Arbuckle films.

"Telegrams indicate general opposition to the return of Arbuckle. We are waiting a more general expression of opinion."

In Newark, Director of Public Safety Brennan said it would rest with the theatre owners whether Arbuckle pictures shall be shown.

At Columbus, Ohio, Director Riegel, of the Ohio motion picture censorship department, said he will withhold decision until the films have been submitted to the censors.

Officials in Pennsylvania said they would not interfere, but Harrisburg civic clubs said they will effect a boycott.

Mayor Nelson, of St. Paul, said he will not permit Arbuckle pictures. Mayor Leach said Arbuckle films would be distasteful to him, but he would leave the decision to the theatre owners.

Arbuckle said in Los Angeles that "the suffering of the past eighteen months has taught me many things I did not appreciate before."

### CLAIMED "SALLY" FILM RIGHTS

VINELAND, N. J., Dec. 26.—George Arone, aged 44, is being held here in a cell under fourteen counts of \$2,000, or a total of \$28,000 bail, the heaviest ever imposed by the local Magistrate's Court, on charges of swindling and securing money on false pretenses. Arone had arrived here in September, accompanied by his wife, and announced himself as the president of the Calvert Producing Company of Baltimore, which he stated had secured the motion picture rights to Florenz Ziegfeld's production of "Sally."

On the strength of promising huge profits, guaranteeing safety and getting into the confidence of women through church connections, Arone sold stock in the Calvert Company amounting to a cash collection of \$12,400. After a few weeks he disappeared, and the stockholders started to become anxious. They communicated with Ziegfeld, who sent George S. Savage down and in the meantime the stockholders set a trap for Arone. Hearing of him reaping a harvest in other cities, they gave him to understand that more stock was wanted here. Arone returned and was arrested.

Savage testified that Arone's claim on the picture rights to "Sally" were entirely fraudulent, and that the Ziegfeld organization had never heard of him. Were it not for this testimony, Arone would have gone scot-free for his defense was that he had issued a receipt to each investor for money paid for stock, saying that if the buyer became dissatisfied Arone would redeem the stock in full with interest at 8 per cent one year from date.

### FLORENCE TALBOT

Florence Talbot, whose photograph appears on the front page of this week's issue of the CLIPPER is successfully playing with the Shubert Unit show "Say It With Laughs," this week appearing at the Harlem Opera House.

Miss Talbot is a talented performer and although but a few years in the theatrical profession has made rapid advancement.



THE SEASON'S GREETINGS FROM  
RENEE ROBERTS

B. F. KEITH CIRCUIT

Management ROSALIE STEWART



## LEO FEIST GIVES ACTORS' FUND \$5,000 IN DRIVE HE CONCEIVED

**Music Publisher Wishing to Aid Famous Charity Suggested  
Drive for Funds, Contributed \$5,000, and Started Cam-  
paign Just Completed Which Nets Fund a Fortune.**

Leo Feist, music publisher, will, at the conclusion of the present month, have completed the twenty-fifth year of his business career. Closely allied with the theatrical business, and associated with hundreds of members of the profession, Mr. Feist, in commemoration of the twenty-fifth anniversary, decided to do something substantial for the members of the profession, with which he had for years been so closely associated.

Reading an editorial in *THE CLIPPER* telling of the financial condition of the Actors' Fund and its need for aid to successfully carry out its program of helping the ill and needy members of the profession, Mr. Feist decided to make a substantial contribution to the fund. He felt, however, that actors and others connected with the theatre would be glad to help if the matter could be called to their attention

and with that in view a drive for funds under the auspices of *THE CLIPPER* was arranged.

Mr. Feist contributed the sum of \$5,000, to be turned over to the Fund as soon as an equal amount was raised in the drive. This started several weeks ago and has been growing by leaps and bounds until the present week, when it was completed, and a little over \$5,000 raised by the actors.

The list of professionals who have joined the Fund, and paid the \$2 fee, is a large and important one. These, as the result of the drive, will doubtless continue as members and contribute for years to the important charity. In addition to these a large number of contributions were made, many of them small but of large total. The complete list of annual members, life members, associate life members and contributors is as follows:

### ANNUAL MEMBERS

Harold Chas. Brown, actor.  
W. Frank Delmaine, actor.  
John F. Webber, actor.  
Clarence Leigh, actor.  
Andrew Herzog, actor.  
John F. Stratton, actor.  
William Farrell, actor.  
Harry Curtin, actor.  
Sidney Harris, actor.  
Charles L. Wagner, actor.  
Harry Rankin, actor.  
Roy Walling, actor.  
Lee Baker, actor.  
Harry Gibbs, actor.  
Sidney Blackmer, actor.  
Ed. Lawrence, actor.  
Victor R. Beecroft, actor.  
Adelaide S. Plunkett, actress.  
James Murray, actor.  
Phil Bishop, actor.  
Frederick Webber, actor.  
Al H. Hall.  
Alice Mason, actress.  
Anna White, actress.  
Maggie Holloway, actress.  
Alfred C. Fisher, actor.  
Billy Betts, actor.  
Barbour Halliday, actor.  
Gloria Halliday, actress.  
Rose Watson, actress.  
Marie Taylor Johnson, actress.  
Doris Hill, actress.  
Geo. E. Riddell, actor.  
Elizabeth Marvin, actress.  
Wm. N. Gray, actor.  
Percy Winter, actor.  
Homer Hunt, actor.  
Frank O. Thornton, actor.  
Wm. Kratz, actor.  
Milton N. Nobles, Jr., actor.  
R. W. Rodger, actor.  
W. W. Lucas, actor.  
David Atchison, actor.  
Stuart Fox, actor.  
Barney Gilmore, actor.  
Nydia Westman, actress.  
Harriet Gray, actress.  
Sarah E. Reynolds, actress.  
Pauline Noxon, actress.  
Ruth Channing, actress.  
Norma Farnsworth Nobles, actress.  
Minnie Atchison, actress.  
Emory Blunkall, actor.  
Virginia Sales, actress.  
Walter Edwin, actor.  
Gwen Lowrey, actress.  
Anna Louise Boies, actress.  
Grant Stewart, actor.  
Elizabeth Hunt, actress.  
Peter Rice, actor.  
John J. Pierson, actor.  
Lou Ripley, actor.  
Jennie Weathersby, actress.  
Billy Tann, actor.  
Jos. Standish, actor.  
Frank Sheridan, actor.  
Kate Blanche, actress.  
Annie Blanche Holt, actress.  
Chas. R. Burrows, actor.  
Jane Winston, actress.  
Carroll Ashburn, actor.  
Frederick Forrester, actor.  
Sandy Shields, actor.  
Bernard B. Lewis, actor.  
Jas. H. Booth, actor.  
Vivia Ogden, actress.  
Jimmy Green, actor.  
Minnie Zoor, actress.  
John Senior, actor.  
Welba Lestina Ashburn, actress.  
Harry Walzer, actor.  
Ed. H. Mickey, actor.  
Maud Clifton, actress.  
Ed. Kelly, actor.  
Mrs. Ed. Kelly, actress.  
Bertine Robison, actress.  
Charlotte Wade Daniel, actress.  
Dan F. McAvoy, actor.  
Arthur Borella, actor.  
John T. Howard, actor.  
J. Francis Marlow, actor.  
Minnie Palmer, actress.  
Mabelle Marlow, actress.

Martin Malloy, actor.  
George Van Daniker, actor.  
Wallace Askins, actor.  
Helen Weathersby, actress.  
Frank Horton, actor.  
Arnold Lucy, actor.  
Daisy Atherton, actress.  
Edgar Kent, actor.  
Kate Morgan, actress.  
Lillian Booth, actress.  
G. Gunniss, actor.  
Josephine Royle, actress.  
James L. Seeley, actor.  
Etta Baker Martin, actress.  
Dan Mason, actor.  
John Lyons, actor.  
John J. Sheehan, actor.  
Edward E. Kidder, actor.  
Andrew Roberts, actor.  
Raymond Knox, actor.  
Genevieve Dolaro, actress.  
Mrs. P. C. Foy, actress.  
Josie Haywood, actress.  
Paul Hamlin, actor.  
Ida Siddons, actress.  
Jean McAlpin, actress.  
Laurel Nemeth, actress.  
Harriet Willard, actress.  
Herbert M. Crowley, actor.  
Mae Hamilton, actress.  
H. Langdon Bruce, actor.  
Sylvia Starr, actress.  
Florence Pendleton, actress.  
Louise Craven, actress.  
Alois Eddy, actress.  
Wm. Thompson, actor.  
Anna Wilbur, actress.  
Edward M. Faver, actor.  
Arthur P. Graves, actor.  
Jas. W. Arredo, actor.  
Helen D. Winterhalten, actress.  
Lee Smith, actor.  
Stanley Rignold, actor.  
Margaret Townsend, actress.  
Warburton Gamble, actor.  
Estelle Winwood, actress.  
Elsie Kiene Hall, actress.  
Jas. G. LeRoy, actor.  
Murray Bennett, actor.  
Paul Gordon, actor.  
Bert Searies, actor.  
Joe J. Sullivan, actor.  
Alfred Morton, actor.  
Edna Morton, actress.  
James C. Morton, actor.  
Mamie Morton, actress.  
Laura Clairon, actress.  
David P. Doonan, actor.  
George Kane, actor.  
Mrs. Grace Finnegan, actress.  
Billy S. Finnegan, actor.  
John MacFarlane, actor.  
Muriette Hyde, actress.  
Juliet Heath, actress.  
Henry Buckler, actor.  
Frank Condon, actor.  
Mrs. Frank Condon, actress.  
John Stiles, actor.  
Edward R. Black, actor.  
Annabelle Ross, actress.  
Jack Sexton, actor.  
Harvey Dunn, actor.  
Herbert McCreedy, actor.  
Vincent L. Quinn, actor.  
George Wilbur, actor.  
Robert Burton, actor.  
Marjorie Garrett, actress.  
Marie Davidson, actress.  
Tewks O'Dare, actor.  
Daniel Reed, actor.  
Edna Cable, actress.  
May Duryea, actress.  
Mrs. Viola Brownelle, actress.  
Bob Hendricks, actor.  
Orin A. Brandon, actor.  
Max Morello, actor.  
Dora Matthews, actress.  
Jennie Morello, actress.  
Bobby Mack, actor.  
Mrs. Agnes Findley, actress.  
Geo. F. Dunnam, actor.  
Cliff O'Bryan, actor.

Tillie McHenry, actress.  
Johnny O. Baldwin, actor.  
Margot Beaton Francillon, actress.  
Maurice A. Francillon, actor.  
Maude Anderson, actress.  
Joseph K. Kelly, actor.  
William O'Day, actor.  
Geo. W. Barlow, actor.  
Lillian Kahn Sommers, actress.  
Nellie Callahan, actress.  
Anna L. Bates, actress.  
Ben Lodge, actor.  
Harry J. Holliday, actor.  
Violet Holliday, actress.  
William P. Moran, actor.  
Albert Wiser, actor.  
Frank S. Gates, actor.  
John A. Wewey, actor.  
Louise Muldener, actress.  
Louis Citti, stage carpenter.  
A. Romaine Callender, actor.  
Irene Timmons, actress.  
William A. Whitecar, actor.  
Frances Markham, actress.  
David Christie, actor.  
Laura Alberta, actress.  
Norine Dunham, actress.  
Chet Wheeler, actor.  
Richard Glance, actor.  
Lydia Yeamans Titus, actress.  
Mattie Fitzgerald, actress.  
Thomas Fitzgerald, actor.  
Rita Winter, actress.  
Henry Mortimer, actor.  
William W. Martin, actor.  
Catherine Proctor, actress.  
Florence G. Lang, actress.  
Lillian H. Hankins, actress.  
Peter M. Lang, actor.  
Jean Adair, actress.  
John Daly Murphy, actor.  
Richard Ames, actor.  
Millicent Hanley, actress.  
Charles Lawrence, actor.  
Richard Pitman, actor.  
Richard Quilter, actor.  
John Saunders, actor.  
Edward Grace, actor.  
Helen A. Tracy, actress.  
Bobby Mack, actor.  
W. D. Turner, actor.  
Alice May, actress.  
June Laurence Halfpenny, actress.  
Fred Jagger, actor.  
Charles F. Moore, actor.  
George F. Carroll, actor.  
James H. Chisholm, actor.  
Marie L. Day, actress.  
Charles Wilson Day, actor.  
John Carey, actor.  
George Eising, actor.  
Grace Purdue Marks.  
Mrs. Emma Chase, actress.  
James Burroughs, actor.  
Edmund Fitzpatrick, actor.  
Nellie O'Hara, actress.  
Dorothy Seeger, actress.  
Joseph Mendelsohn, actor.  
John D. O'Hara, actor.  
Josie Clavin, actress.  
E. W. Root, actor.  
Sam. B. Cully, actor.  
Violet Pearl Meehan, actress.  
Cathryn Pearl Treysar, actress.  
Lizzie Evans, actress.  
Bonita Lopez, actress.  
M. H. Harriman, actor.  
John W. Rumsey, actor.  
Teny Fernandez, actor.  
Mildred Minard, actress.  
J. Frank Murphy, actor.  
Fred Waldman, actor.  
Steve Manning, actor.  
Frederick Nicholls, actor.  
Augustus Balfour, actor.  
Victor V. Vass, actor.  
Billy Waldron, actor.  
Maurice Darcy, stage manager.  
W. H. Young, actor.  
Lizzie McCall, actress.  
Al K. Hall, vaudeville.

(Continued on page 14)

### SPECIAL SHOWS FOR CRITICS

There were four special performances of the new Broadway attractions on Saturday night and Sunday for the sole purpose of getting the first string critics to attend on account of eight shows opening Christmas night and one tonight.

The attractions which opened Saturday found an obstacle in their way as the Selwyns postponed the opening of "Johannes Kreisler" from Wednesday to Saturday with the result that a number of the critics attended the regular opening instead of the special performances. "Why Not" at the Equity-Forty-eighth street theatre and "The Tidings Brought to Mary" at the Garrick, got about an even break in attendance on the part of the critics who did not go to the regular opening that evening.

Sunday afternoon was chosen as a clear field for Henry W. Savage to reveal Peggy Wood in "The Clinging Vine" at the Knickerbocker. But it appeared as if a good many of the critics preferred sleep that afternoon and Mr. Savage was somewhat disappointed in the turnout. Flo. Ziegfeld shared a little better with the performance of Billie Burke in "Rose Briar" at the Empire Theater Sunday evening. There were quite a number of the regular critics on hand here which was most gratifying to the producer. These Sunday criticisms were all published on Monday and Tuesday morning.

### MIDNIGHT SHOWS IN CHICAGO

CHICAGO, Ill., Dec. 26.—Special midnight shows will be given on New Year's eve at the big outlying picture theatres such as the Tivoli, Riviera, Senate, Stratford, Central Park, Tiffin and Crystal. Sophie Tucker will appear at the Tivoli and Central Park. Belle Oliver has been booked for the Crystal and Tiffin by Boyle Woolfolk. Ted Lewis' band will appear at the Riviera that night. It is now doubling the Great Northern Theatre and Marigold Garden, but will make a triple this one night. Many of the houses will double on shows, two theatres playing the same bill and starting one midnight show thirty minutes later than another.

### LIONEL BARRYMORE DIVORCED

Mrs. Doris Rankin Barrymore secured an interlocutory decree of divorce from Lionel Barrymore, brother of John and Ethel, last week, from Supreme Court Justice Morschauser. The decree was based upon the findings of J. Gordon Flenery, of Poughkeepsie, who was appointed referee in the case. The co-respondent's name was held a secret by the court. Phoenix Ingraham represented Mrs. Barrymore, and Lionel Barrymore was represented by John J. Curtin. The decree becomes final at the end of three months, when it is understood the custody of the only child shall be given to Mrs. Barrymore.

### BURT GREEN WILL FILED

Personal property valued at \$900 was left by Burt Green, husband of Irene Franklin, according to his will filed in White Plains last week. Pool and billiard trophies he had won were left to the Lamb's club. Some pearl studs were left to be divided among his two daughters, Margery and Rene, and the balance of his jewelry he left to his son, Burton Clements Green.

### EQUITY ISSUES WARNING

Equity has issued a warning to all of its members against being imposed upon by a professional beggar who frequents the stage doors of the New York Theatres, posing as an actress. The woman has been calling herself Myra Stevens, Mrs. John Stevens and Mrs. Dwight Rockmeyer. She has also been placed upon the "fraud list" of the Actors' Fund.

### WHERE IS LENORA LUKENS?

The chorus branch of Equity is anxious to locate Lenora Lukens. Anyone knowing her whereabouts will kindly communicate with Dorothy Bryant, Executive Secretary.

### MIX-UP OVER BOOKING

CHICAGO, Dec. 25.—Eldridge, Barlow and Eldridge are playing Pantages mid-west time and although billed for the Majestic in Milwaukee the week of Dec. 10, did not appear. It seems that Bert Cortelyou, a Western Vaudeville agent, signed a contract for this act for Milwaukee and the act, dissatisfied with having given two tryouts for little money, decided to accept an offer from Charles E. Hodkins of Pantages time instead. C. Eldridge, manager of the act, insists that Bert Cortelyou had no authority to sign the act's name to a contract.

There is more than usual interest taken in the controversy as there seems to be an organized effort to get Mr. Cortelyou in "bad" in the State-Lake building. A telegram from the W. V. M. A. asking the act for liquidated damages was turned over to Fred Lowenthal and Harry Munns, attorneys.

### NEW CHALONER THEATER OPENS

The Chaloner Theatre, built by John Armstrong Chaloner for the Merry Mills Holding Corporation, opened on Thursday, December 21, as a moving picture house. This theatre, at Ninth avenue and West Fifty-fifth street, is expected to improve the whole tone of the neighborhood. It has a frontage of 95 feet on Ninth avenue and 150 feet on West Fifty-fifth street with space on the second floor for offices.

The Chaloner has a seating capacity of 2,000 there being 1,200 seats in the orchestra and 800 in the balcony. The color scheme is gold and mulberry. George Keister designed the theatre, Schroeder and Koppell, Inc., erected it and Victor Mayper did the engineering work. The Ninth Avenue Amusement Company, of which William Yooest is the head, operates the house. Chaloner has large real estate holdings in the vicinity besides the theatre.

### NEW SHIPMAN PLAY FINISHED

The mysterious pilgrimage of Sam Shipman to Atlantic City two weeks ago resulted in Shipman announcing that he has written a new sex play, entitled "Black is White" which he will offer to the producers for their approval this week. Shipman states that he took no part in rewriting the new Fay Bainter play which opened Monday night at the Broadhurst, while he was away. Shipman says he has a twenty-five per cent interest in the Bainter show and that he also will write the next play for his star of "East is West."

### JUDGMENT AGAINST TREVOR

Katherine Church, who started suit a short time ago in effort to make Norman Trevor pay a balance due of \$95.00 for merchandise bought of her in November, 1920, received a judgment in her favor of \$118.10 when the case was tried in the First District Municipal Court. Judgment was found by default. Wilber, Norman and Kahn, of 229 Broadway, represented Miss Church, as counsel.

### COPPICUS JOINS P. M. A.

F. C. Coppicus has been elected to membership in the Producing Managers Association. Coppicus was formerly active in the concert field, but is taking a plunge at the producing game with "Lola In Love." By joining the Producing Managers Association he averts the complexity of Equity closed shop ruling which would fall to his lot as an independent producer.

### "SPORTING THING" OPENS JAN. 15

Emily Stevens will make her initial bow in Thompson Buchanan's new comedy, "The Sporting Thing to Do," in Atlantic City on January 15. Her supporting company includes H. Reeves Smith, William Boyd and Frances Underwood. The Morosco Holding Company are sponsoring the production.

### "OH LOOK" OPENS IN 'FRISCO

SAN FRANCISCO, Dec. 25.—Harry Fox, starred in "Oh Look," opened at the Curran Theatre last week, to a very good house and a receptive audience. The admission prices are scaled to a \$2 top and Fox was enthusiastically applauded.



# VAUDEVILLE

## "STEPPING AROUND" SHUBERT UNIT BOOKED FOR PANTAGES TIME

**William B. Friedlander Show Closes on Shubert Time on Jan. 7th and Following Sunday Begins Twenty-Week Tour of Pantages Houses—Others to Follow.**

After considerable dickering which lasted for more than a month Alexander Pantages closed negotiations last week with William B. Friedlander for the appearance on the Pantages Circuit of "Stepping Around" which is now playing Shubert vaudeville. The Friedlander unit will conclude its Shubert vaudeville engagement on Jan. 7th, and on the following Sunday will begin a twenty-week tour of the Pantages Circuit.

This unit, it is said, is the first of several of the Shubert units that will be brought into the Pantages fold. Negotiations have been going on with producers who control six units now playing the Shubert time and it is expected that by February 1st two more of the units will be added to the Pantages route.

"Stepping Around" is now playing with James Morton and his family including Mamie, Edna and Alfred, at the head of the cast. They will leave the show at the end of the Shubert engagement as will Harry Roy with his four dancing aids, Margo Rafarro, Maida Du Fresne, Joyce Wayne and Billy Maye. The balance of the company, of whom there are thirty-four members, will be retained. In addition to them a comedian is to be added, and the troupe is to give a performance, such as given over the Shubert Circuit, consisting of vaudeville specialties and a revue. The running time of the show is to be 100 minutes, and the company is to give three shows daily, and four on Saturday and Sunday in the towns where required.

Friedlander is to receive for the show an amount in excess of \$2,500 a week net. The circuit is to supply the transportation and baggage haul of the company, which for 34 people is quite an item which will average about \$400 a week.

In the agreement made with Pantages, Friedlander is to supply the same show intact, with the exception of the Morton and Mayo acts, as played the Shubert Circuit, as well as the scenic and electrical appliances and effects used. The unit will be

billed as "Friedlander's Stepping Around" and is to be heavily billed and advertised. It will begin its tour on Jan. 14th at the Pantages theatre, Minneapolis, and then go over the regular time to Los Angeles and then come east again, closing in Toronto.

At the time the Pantages people were negotiating with Friedlander, Jack Singer, whose show "Hello New York," which closed on the Shubert time in St. Louis several weeks ago also opened negotiations. These were conducted for a few weeks until Singer decided to take over the management of a Columbia Circuit burlesque show and abandoned his negotiations. Several other producers of units have submitted their shows to Pantages to be taken over. Ed. Milne, in charge of the New York office for the Western magnate, who conducted all the negotiations, turned down several of the propositions. He told the producers that of five shows which were submitted to him one might only be acceptable, as the type and style of entertainment that they were giving with their shows was not the kind that patrons of the "Pan" houses would accept. He was guided in making this statement by the reception several shows got in Minneapolis early this season when they played at the Palace theatre, a Finklestein and Rubin house. Most of the shows that played there did not seem to suit the patrons of the city with the result that F. and R. abandoned the unit vaudeville.

The Orpheum and Orpheum Jr. Circuits will watch carefully the impression that the first of the Pantages units makes with the patrons of the Western theatres, and if they find that it is favorable, it is understood that they will begin the organization of their own road shows to be presented along the same lines as the "unit" organizations. The Orpheum has organized a producing department of which Mort H. Singer is at the head, and it is understood, are prepared in case the Pantages venture is a success, to immediately start the operation of their own shows.

### REPEATING MINSTRELS

The amateur minstrels idea which was utilized as a business builder to pull up the pre-holiday slump at Proctor's Twenty-third Street theatre last week, is to be repeated in all the other Proctor houses. The idea of these entertainments is along the same lines as the neighborhood "Follies" which were given over the circuit early in the new season. The casts are made up of local talent, selected at a series of opportunity night contests. It is an inexpensive feature and classifies as a headline attraction. It has also demonstrated its ability as a box office winner.

The show at the Twenty-third Street last week was called "The Greenwich Village Minstrels" and was given exclusively by male singers and dancers.

### ACTS MUST TRAVEL SUNDAY

Artists' representatives, booking with the Keith Vaudeville Exchange, have been notified to inform all their acts playing in New York who are to follow up their metropolitan appearance with a week in Harrisburg, that they must leave for that city on Sunday night and not early Monday morning. The representatives will be held responsible for the arrival of the act in Harrisburg on Monday morning, instead of early afternoon.

### KINGSLEY'S HOME DESTROYED

The living quarters of Walter J. Kingsley, general publicity director for the Keith circuit, at 840 Seventh avenue, were burned out last week, resulting in damages amounting to over \$25,000 to Kingsley, who was rescued from a steel balcony, attired in pajamas, by a fireman. Not only was Kingsley's clothes and furniture burned to ashes, but his collection of books, which rivals the best and included the rarest in the world, and his famous collection of theatrical portraits and photographs, said to be the most complete in the world, were entirely destroyed. These collections were the work of a lifetime with Kingsley.

### ELINORE AND WILLIAMS' ROMANCE

Kate Elinore and Sam Williams are playing the Fifth Avenue theatre this half of the current week, their engagement at this Proctor house being their first appearance there in ten years. It was at this house where Sam Williams was introduced to Kate Elinore while she was playing with her sister. Sometime later, when Williams started to do a single in vaudeville, and was appearing at the Fifth Avenue theatre, he and Miss Elinore were engaged to be wed. Their wedding took place a few months after, when the Elinore Sisters were again playing the Fifth Avenue.

### WEYBURN ACT ON FOX TIME

Ned Wayburn's Dancing Dozen act, headed earlier in the season by Sibylla Bowhan, played a week for the Fox circuit last week and will play a split week at the Prospect. Wayburn has been asking \$2,200 for the act. The booking offices have refused it for big time at this figure inasmuch as it is a "flash" rather than a draw act. Wayburn is now dickering with Pantages.

Miss Bowhan withdrew from the act last Saturday night and has gone into a production. Reports have it that Wayburn tried to hold her in the act. He complained to Equity on the ground that she held an Equity contract. The latter said that the issuance of the contract for vaudeville nullified the contract and therefore ruled that she remain with the production for which she is now rehearsing.

### KEITH'S LYNN OPENS

The Lynn theatre in White Plains opened on Christmas day as Keith's Lynn, with a six-act bill and a motion picture for its policy. Frank Farnum and his jazz band headlined the bill, which included George Moore and Girls, Toto, Will Mamoney, Margie Coates and Beegee and Quepee. The house seats 1,526. Sol Levoy, who formerly managed the Harlem Opera House and since the acquisition of that theatre by the Shuberts has been connected with J. J. Murdock's office, is acting as manager of the theatre until a permanent manager will be appointed.

### DISSATISFIED WITH SONG

Fields and Fink, a vaudeville act now playing through the South, have retained Samuel J. Siegel, the attorney, to bring suit against Lew Brown, the song writer, for \$400, which they allege is due them.

The actors claim that they engaged Brown to write a song for their act which, upon trial, would be satisfactory. They paid him, they claim, the sum of \$400, and were given the copy of a song. This, they say, was entirely unsatisfactory and did not make good in the act. They asked for the return of the money paid and when it was not forthcoming, engaged the attorney.

### "SPICE OF 1922" TO BE UNIT

"Spice of 1922," the musical show which blew up in Chicago two weeks ago, is being shaped up for a unit show for the Shubert time. The piece with its profit-sharing cast had a varied career, got some real money in New York, a bit in Philadelphia and one or two other towns, but hit the toboggan in Cleveland and St. Louis and finished in Chicago.

Arman Kaliz, who promoted the production, is now in vaudeville, this week playing at the Palace, Chicago.

### "HELLO WIFE" RE-OPENS

Sager Midgely and company, who have been appearing on tour in Henry Bellitt's tabloid musical comedy, "Hello Wife," and which closed for the pre-holiday week, reopened in Fall River, Mass., last Monday. In addition to the featured number, the cast includes Adele Jason, Jean Patterson, George Burnett, Zeno Bigelow and Annette Gray.

### PLAY FOR FOY FAMILY

Eddie Foy and his children, who are now appearing in vaudeville with him, will begin rehearsals shortly in a play which has been written especially for the family by Willard Mack. Kate Elinore and Sam Williams will be the only other members of the cast who are not in the family.

### SALT LAKE ON LEVEY CIRCUIT

SAN FRANCISCO, Dec. 25.—Salt Lake City has been added to the Bert Levey Circuit, and will start on January 1. It will play five acts and a feature picture.

### SUES LION ACT OWNER

Wirth, Blumenthal & Company filed suit last week in the Third District Municipal Court, seeking to recover \$400 from Walter Beckwith, the sum alleged to be due for services rendered. Beckwith has the act entitled Beckwith's Lions.

In the answer filed by Walter Beckwith, a counter claim of \$1,250 is entered and it is also claimed that the plaintiff misrepresented the fact regarding a certain contract.

### BLACKSTONE BREAKS RECORD

SAN FRANCISCO, Dec. 25.—The Great Blackstone has broken all records at the Pantages Theatre here for opening days, beating the records set by Eva Tanguay and Jack Dempsey for receipts. He also did this at Minneapolis, Winnipeg, Seattle, Tacoma and Vancouver. He has a company of nine people with him, and is said to be getting \$1,750 a week.

### BURTON IN VAUDEVILLE

Freddy Burton and his orchestra, formerly at Shanley's Pine Tree Inn, are at present appearing in a vaudeville act entitled "Village Follies." Besides this, Burton is doing some jobbing, appearing on Christmas Eve at a monster performance given at the Astor in which fourteen acts appeared and at which Burton had an orchestra of fourteen pieces.

### TWO MORE DATES FOR PANTAGES

Two new dates have been added to the Pantages circuit, which will fill in four days of the open week for travel, between Saskatoon and Spokane, being Bellingham, Washington, and Victoria, B. C. The road show will open in Bellingham on Sunday for a two day stand, and then travel to Victoria, B. C., opening on Wednesday for two days.

### MARY LUESCHER GIVING PARTY

Mary Luescher, the little daughter of Mark A. Luescher, will hold a Christmas party for all kiddies between the ages of two and eight years, at the National Vaudeville Artists' Club, on Thursday afternoon, December 28. The children will have a special tree of their own, and a program of entertainment suitable for the occasion.

### NEW BILLING FOR FARNUM

Frank Farnum, the jazz dancer, billed earlier in the season as Franklyn Farnum, has adjusted his billing to read "Frank Farnum and Company." The change was made in order not to conflict with another act carrying the same billing and featuring Franklyn Farnum, the film star. Both acts are playing the Keith time.

### FRANKLIN FASHION SHOW JAN. 15

B. S. Moss' Franklin Theatre, in the Bronx, will feature a local "Fashion Promenade" for the entire week of January 15. The cast will be thirty girls recruited from the neighborhood. All the wearing apparel used in the show, from head to foot, will be furnished by local merchants.

### LOPEZ HAS NEW ACT

Vincent Lopez is preparing a new act for vaudeville in which he will open shortly. New lighting and scenic effects costing over \$3,000 have been purchased to make the new vaudeville offering an unusual attraction.

### NO COMPLAINTS IN N. V. A.

The spirit of Christmas and peace apparently entered into the souls of all actors in vaudeville last week, with the result that no complaints were filed in the N. V. A.



# VAUDEVILLE

## PALACE

An act interesting to grown ups as well as the children was Emil Pallenberg and his animal offering "The Living Bears in the Toy Show." Cute cubs and sugar bears performed difficult feats on tight rope, skates and bicycles.

In the second spot, Lois Bennett, assisted at the piano by Phil Sheppard, got across wonderfully well with a cycle of songs mostly of the ballad type. On the face of it it would seem no easy feat to hold this spot with an easy going vehicle, yet Miss Bennett with the aid of a pleasing personality worked her way into the good graces of the patrons.

One of the most reliable of Keith Ace acts, The Cansinos, Elisa, Eduardo, Angel and Jose in a "Fantasia Espanola," scored the hit that the premiere Spanish dancing act in vaudeville only could score. Their routine is the same that they have been doing for the past few months since the quartet were re-united, and of course done with their accustomed artistry and skill. For real dancing of that type and beautiful costumes nothing in American vaudeville can touch the Cansino offering.

Vivienne Segal, prima donna and Harry Carroll, composer, apparently did not mind following the Cansinos and presented their singing act in a style that easily put them among the hit acts of the afternoon.

Each being capable of holding a spot on their own, the new combination is doubly strong. Miss Segal, in good voice, with commendable poise and becoming costumes sang a variety of songs including an opening bit from "The Blue Paradise," an Indian number and a classical selection in Italian. Carroll was at home at the piano and sang some new stuff plus some of the numbers he has done before. A trifle cold, and modest to a degree Miss Segal probably would not have taken the encores adroitly grabbed by Carroll, whose showmanship allows him to take his share of the honors, which means of course that Vivienne Segal with just an "accompanist" would leave more of impression as a prima donna, as she is capable of doing.

The first half was closed by Vera Gordon and Company in a comedy drama entitled "America" by Edgar Allen Woolf and William Siegel. The locale is the emigration commissioner's office at Ellis Island and Miss Gordon is one who arrives too late to be admitted in the quota of the present month. She pleads with the commissioner to be allowed to find her boy and gathers many laughs in the meantime. The boy arrives in time, blind, due to injuries received in the war and the re-union is worked up for a powerful climax, one that made many audible sniffs throughout the house. The supporting cast was very good also and consisted of Charles Bartling, Miss Nadya Gordon and Joseph Gordon.

The second half was opened by the Mosconi Brothers with Sister Verna and Brother Willie, who were held over for a second week. In contrast to the dancing act in the first half which interpreted the old world terpsichorean art, the Mosconis presented American originality done with the pep and spirit born of marvelous energy. The finale is one with as thrilling a bit of dancing acrobatics as ever was done on any stage. The show was more than stopped.

Irene Franklyn, comedienne with Jarry Jarnigan at the piano sold her line of songs for all they were worth and merited a few encores as well. Miss Franklyn has a new set for the offering and different costumes also.

The "Chera-Bochcha"-Hello Hello boys, Sam Lewis and Sam Dody, took a stranglehold on the next to closing spot and proved a series of wows.

Gus Fowler "the watch king" closed the show in a magic and sleight-of-hand performance highly entertaining and well presented. M. H. S.

## VAUDEVILLE REVIEWS

### RIVERSIDE

It was two-thirty before Julius Lenzberg commenced to wield his bow for the overture. The matinee was no doubt started unusually late to give the Christmas diners a chance to partake of an elaborate holiday meal. The house was only half filled, and unless it can be attributed to the treasurers "decoration" there were quite a few patrons who were to sit down front still dining when the last act went on.

However the latecomers who arrived in time for the rising curtain of Nash and O'Donnell's playlet, "Almost Single," need not fret over having missed the two preceding acts. We cannot abide by our usual form of writing about the turns in order of their respective positions on the bill for enthusiasm runs rampant within us caused by the wonderful presentation of the Dolly Sisters. At last they have it. An act that if presented by any lesser lights with the same ability would get over on its merits. The name, of course, is added value to the act. We must do justice to their brother who assists them and is no mean student of "Pedology" himself. Harry Richman must be given credit for his work at the piano and his specialty offerings to eliminate the waits. They stopped the show opening intermission.

Chief Caulipican, spotted fourth, was also forced to beg off with a speech and a unique one it was. He sang six numbers including the encores among which were three in French, Spanish and Italian respectively. He was in good voice, and handled heavier things than heretofore. His portamentos are commendable.

Thomas E. Shea followed, closing intermission, in his own arrangement of "Spotlights." His presentations of extracts from his former successes, "The Cardinals," "The Bells" and "Dr. Jeckyl and Mr. Hyde" were masterpieces. This protean actor has deviated from the regular routine of similar presentations by weaving an unusual and novel story around his offering. He stopped the show and was forced to beg off with a speech.

Jack Wilson in the next to closing spot is back with his trio offering. In fact this is made a quartet by the appearance of a midget, Willie Ward, who knows how to deliver the syncopated type of popular songs. We can attribute the fact that the act stopped the show more on account of the singing of the dwarf than to the material and routine of the act.

Pepita Grenados & Company closed the show and a tough spot it was, not only due to the lateness of the hour but to the fact that she is following in this week one of the best acts of this type (Spanish dancing), in vaudeville and that is the act of the Cansinos, who last week appeared at this theatre.

The show started with Canovas Plastic Posing Dogs, in the opening spot, and Pierce and Ryan in the second, but somehow they did not get a rise out of the Christmas matinee audience.

The Riverside News Pictorial was flashed on the screen at quarter of six and few remained to view it. R. O.

### EVA TANGUAY ON PAN TIME

Eva Tanguay was booked this week for a second tour over the Pantages Circuit in two years. Miss Tanguay with the nine members of her company will open their engagement of fourteen weeks on the circuit at Minneapolis next Sunday afternoon. They will play all of the larger theatres on the route and close their trip at the Pantages Theatre, Toronto. The booking was made by Ed. Milne in charge of the Pantages, New York office. It is said, Miss Tanguay is getting \$2,500 a week, which is the same salary she received on her initial trip.

### CENTRAL

The much-heralded Gertrude Hoffman unit opened at the Central Theatre on Christmas day to the best matinee audience that house has had since Shubert Vaudeville made its debut, and lived up to its advance notices. One of the reasons why the show went better was an augmented orchestra with Arthur S. Feman, the cornet soloist and William Spedic, the drummer, being given special program mention.

The outstanding feature of the vaudeville portion of the entertainment was the beautiful act presented by Gertrude Hoffman. This is a long act but never for a minute does it grow tiresome, for Miss Hoffman, as usual, has surrounded herself with a talented and pulchritudinous group of terpsichorean proteges who do much to make the act the success it is. The act opens with three solo dances done by Ruth Zackey, Ferral Dewees and Margaret Langhorn. Each of these girls is a spirited and talented worker and puts life and vim into the work. Following this is a moving picture billboard with the various characters speaking lines about themselves. This is followed by full stage on which the characters make their appearance costumed as in their most familiar picture. Unfortunately, in this number, an announcer is used that detracts from the merit of the impersonations. Several of the people here do some excellent work and the finale of this scene is a flicker like that of a moving picture which is well done. Miss Hoffman then does a dance to the tune of "The Stars and Stripes Forever." A Dutch Dance is well done and cute and then comes a beautiful fencing scene. Gertrude Hoffman does a number of her familiar impersonations and then there is a beautiful ballet, credited on the program to Fokine, in which the entire act takes part, led by Leon Barte and Katherine Gallimore, Emma Kligge, and Ferral Dewees. Two solos follow and then comes the beautiful finale, also created by Fokine, with Miss Hoffman and the entire act in Russian costumes executing a remarkably beautiful number.

Jean McCoy and Ralph Walton present a few minutes of really enjoyable nonsense. Miss McCoy has a good voice and does well with the one song she has. The two of them work fast and get the laughs.

Carey, Bannon and Marr do some fine close harmony work and finish with some good fast stepping. The Whirlwind Demons are a large dancing act of about twelve people that do some great tumbling.

Regarding the Revue Portion, the outstanding features are the exquisite costuming, the work of Miss Hoffman and her associated dancers and the comedy of the Lander Brothers. The revue opens with a number entitled "Den of the Forty Thieves" with the girls taking various parts, and Miss Hoffman, in a gorgeous white costume, representing "The Star of Stars." The Lander Brothers present a fast moving comedy bit where one of them does a lot of nonsensical punning that wins laughs. The "Big Ben" number is good and the "River Scene" with Miss Hoffman singing, "My Man" and following this with an Apache dance is splendid. The scene here, depicting the Seine and the bridge across it is one of the finest things seen this season. The finish of this scene is great. The finale "In Green and White" is fast and closes the show with a bang. All in all it is a fine entertainment, slightly shy in sustained comedy, but making up for it in dancing and beauty. It is easily one of the best units seen here as yet. C. C.

### COLONIAL

Gosh! What a Christmas present Johnny Collins is handing the patrons of the Colonial for this week! If it's possible to duplicate this bill in any house, we'd like to see it. Not only in the way of variety, but in names, and actual entertainment. It's without a doubt one of the best. On Monday afternoon, the business was remarkably good, considering the wonderful weather for outdoors, and the late Christmas dinners which undoubtedly kept a great many away. Owing to the many hangings which had to be put up, the show was late in getting set, the news reel didn't start until 2.40, and the first act made its appearance at 2.50. Right from the start, it carried a punch, and kept it going until the last curtain on the last act.

The Fifer Brothers and Sister began it with a dance offering featuring Russian work by the boys, and some very good toe work by the girl. The act is staged nicely and has a finish that can't miss.

Jack Joyce got them in the second spot with his dancing. His bit in which he does a ballroom dance with a girl from the audience, wasn't used, 'cause no girl volunteered to come up on the stage to dance with him. It would be a good idea for him to carry a plant for this bit.

The Roth Kids, Lillian and Anna, gave dramatic and comedy bits in an excellently written act called "The Night of the Party" by James Madison. The best part of this act is that it allows the children to burlesque the actions of grown-ups and yet appear unsophisticated, which seems to be rare among featured kids in vaudeville of late. The little one is a great clown, and the other does some very good work with a "Daddy-Long-Legs" scene and other bits.

The ideal act for this audience is McLaughlin and Evans, who took encore after encore, and could have remained in view indefinitely. Their scene on "The Little Side Street," both portraying the supposed typical characters of the boy and girl to be found on Tenth avenue hit home with the gang here with a wallop that was a knock-out. Both are dandy performers, and have great personalities.

For a flash act, Ray Raymond and his Eight Adelaide and Hughes Girls offer one of the best in vaudeville. It's staging is production all the way through, and the musical numbers worthy of any three dollar top show. People who have been raving about how well-trained the English chorus girls are, and how wonderful the "Wooden Soldiers" bit in the "Chauve Souris," should take a run up to this house and get a look at this octette of nifties, and then see if any of the others can compare with them. Especially that "Wooden Soldier" scene which they do here, and is the best ever done. Raymond's voice, his personality, his carriage, everything about him, stamps him as a real artist. The pianist is more than capable, and acts as a foil for Raymond in a "souse" bit in a manner that is responsible for most of the laughs in the bit.

Another new act opened the second half, being offered by Marie Walsh and Frank Ellis, the latter best known as formerly with "A Dress Rehearsal," and the dainty little girl formerly with Irving Edwards. The material has a few places which can be improved, particularly the English number, "Ours Is a Nice 'Ouse Ours Is," which audiences here can't see. The act on the whole, however, has plenty of laughs, and with the likable performers delivering it, makes a welcome offering for any show.

Pat Rooney and Marion Bent, with their company in "Rings of Smoke," went on at five minutes to five. To speak of walk-outs would be ridiculous, every bit of the act going over great. Davis and Pelle, in an excellent gymnastic offering, with Rooney clowning in the act, closed the show. G. J. H.



# VAUDEVILLE

## EIGHTY-FIRST STREET

Six "parcels" of good cheer, crystallizing everything desirable in the form of rollicking entertainment ushered in the holiday week in befitting fashion. Even Manager Lewis was on hand with his best "bonus smile" and everybody else concerned seemed to have concentrated upon making the Christmas matinee a merry one.

Santa Claus had evidently included matinee seats in stuffing the stockings of many neighborhood kiddies up here, for there were many in evidence at the matinee. The youngsters were particularly delighted with the opener, Palermo's Canine's, a well trained dog act, offering a combination of balancing, jumping, dancing and acrobatic feats.

Sam Green and Mildred Myra, the southern syncopators, followed with songs and instrumental numbers that sustained the good cheer propaganda and sent them off to resounding applause. Green accompanied his partner on the violin for most of her numbers, dueted with her at the finish in a number and topped it off with both doing a snappy dance. Miss Myra knows how to tackle a "blues" number and had at least three opportunities to demonstrate her ability.

For frothy fun and frolic, vaudeville fans will go a long distance to match "The Little Cottage." This merry tabloid musical comedy has been devised for vaudeville by George Choos and is mounted and costumed in the fastidious style we have come to expect from this producer. It is capably interpreted by a cast of five, embracing Frank Sinclair, Cliff Dixon, Ethel Russell, Marie Saxon and Kathleen Morris.

The piece has been woven in a little vein and has a plot centering around an engaged novelist. He is anxious to complete his new novel and forsakes the noisy city for the quiet of the bucolic regions. Before boarding the train he meets up with an old pal who persuades him to allow him to tag along. Later he slips in two girls. Everything is rosy for the quartette until the novelist's sweetie enters upon the scene. The nearly shattered romance is rescued by the comic taking all blame and incidentally making off with the two other charmers.

The piece scintillates with comic situations and bright lines that are punctuated with several tuneful ditties. Cliff Dixon handles the juvenile role in a most engaging manner, while Frank Sinclair demonstrates that he can do comedy that is comedy without the aid of a make-up. Ethel Sinclair gave a charming interpretation of the fiancée, while the Misses Saxon and Morris danced gracefully and added further to the pulchritude of the offering.

Wells, Virginia and West goaled them as usual with their clever dancing and nifty nonsense. The youthful comic is another Buster Keaton in the embryo as well as being a truly remarkable dancer on his own. His partners gave him valuable aid in getting the act over for the wow it was, but he had a corner on the laugh market from beginning to end.

Joe Browning sustained the thread of laughter with his unique "timely sermon" and several comedy numbers, each one funnier than the other. His dissertation on the male and female of the species kept the mob in a constant roar and before they recovered their equilibrium he tossed over his songs, which set them going again.

Doris Humphrey's Dancers wound up the vaudeville division in a well balanced series of diversifications that were creditable representations of the ballet stage. Miss Humphrey is past mistress of the terpsichorean art and demonstrated this beyond satisfaction in several solo dances as well as in the ensembles. She has grouped about five dainty dancers that did several numbers on their own and formed a picturesque background for the ensembles.

E. J. B.

## BROADWAY

The Christmas matinee found the house only half full but those that turned out were treated to a good bill in which comedy, dancing and music were well mixed.

Seeback and his fair partner opened the bill with an excellent exhibition of bag punching, Seeback at one time keeping five bags going at once, using hands, feet and head to accomplish this trick. His partner shows some fine work too and they finish fast.

Hal and Frances followed with what is fashioned as a slow act. The tempo of the act is kept down throughout and the relief from too much pep is welcome. The girl is a simple country maiden who has been lured to the city by an ad of a fake music concern. The man is the one who wrote the ad. The girl has a fine voice and sings "The Sweetest Story Ever Told" taking the high note with consummate ease and artistry. She stays in character all through the act. A pleasing turn.

Harry Stoddard and His Band, playing their second consecutive week at this house, introduced two new numbers. They opened with "The Country Flapper" which they did well and followed this with "Eleanor," also a good number for them. The rest of the act was the same as last week with the big applause going to the spectacular, "Streets of New York." The success of this organization shows no signs of diminishing and the applause, even in this advanced position, was as big as ever.

Lytell and Fant, a pair of blackface boys, have a good singing and dancing act. The entrance is novel and after that they keep right after them and get what they deserve. They pull a Ku Klux Klan gag that is not so bad and do some clarinet and ukelele work that is pleasing. They finish with a fast assortment of steps that gets them over for a wow, their ankle and knee dancing being great.

Next came "Dance Creations of 1923," a pretentious singing and dancing offering that is one of the prettiest things in vaudeville. It shows signs of newness at present and needs working in but the cast is thoroughly competent and the scenic investiture is magnificent. The opening is sung by five clever and good-looking girls who tell how a show of that kind is put on, finishing with a burlesque on George Cohan's "Yankee Doodle Dandy" dance with the flag and cane. There is a sister team singing a wedding chime number in Colonial costumes and following with a dance. This is done against a beautiful gold silk drop. There is an Iris effect that discloses the different scenes, one of which, the farm scene, is especially beautiful. The boy in the act is a clever dancer and all the girls are great. Eight people are used in the act with special music and lyrics, one or two of the numbers being interpolated. It is swift moving and pleasing and should be a hit in any house.

Harry Rose followed the big act and did as well as usual. He has an intimate style of working that is good especially in a house like the Broadway, and this got him a load of laughs. He uses one gag that might be thought a bit raw if you stop to think it over, but they laugh, so what of it. His voice is good when he feels like singing and the bit where he shows the inside of his mouth after whistling is funny. He finished strong with this. He got some laughs on his burlesque of a Russian dance and on the Phil Baker gag, "In the Autumn When the Levi's Begin to Fail."

The Aerial De Groffs closed the show with an excellent exhibition of trapeze and flying ring work and rounded out a well balanced bill. Demarest & Collette and Richard Kean were not scheduled for this performance, and appeared in the other shows given.

C. C.

## STATE-LAKE

(Chicago)

The show here is fully worthy of Christmas week, headed by Frances Kennedy and Henry B. Walthall. It is started by the Three Weber Girls, who do a routine of songs, dances and clever acrobatic tumbling. They are one of the most unusual female acrobatic offerings ever seen here.

Gilbert Wells, "A Gentleman From Mississippi," followed with some "blues" singing, some stories and a real negro "strut," which planted him for a solid hit. Edwin George was seen after him, with "A Comedy of Errors," consisting of some very clever talk and burlesque juggling which kept the audience laughing every minute he was on.

Frances Kennedy, who is really "The Merriest Comedian," in every sense of the billing, gives distinction to the show. Her clever way of telling stories, and rendering songs, makes you forget every worry you ever had. Her adorable personality simply radiates through the audience until everyone wants to rush up on the stage and hug her. Miss Kennedy is one artist who is always welcome on any bill, and of whom one can never tire.

Henry B. Walthall proved that whether he is on the stage, or the screen, he is always a wonderful actor that is well worth seeing and appreciating. He offers "The Unknown," a type of playlet which appeals not to everyone, but which gives him a great opportunity to display some real dramatic ability. Two people render very good support.

Frank Hurst and Eddie Vogt were seen in "Profiteering In Fun," which kept a continual laugh running all through their act. The song bits were very good. Adelaide Hermann closed the show with a magical offering which held everyone in.

R. E. R.

## GARRICK

(Chicago)

Jimmie Hussey is the first of the Shubert headliners to be honored with a return date at the Garrick this season, and he comes in along with Madame Bedini's horses as an extra feature to bolster up "Gimmie a Thrill."

The five vaudeville acts which are presented furnished excellent entertainment and it is unfortunate that the unit portion of the performance is dull. The show, however, in its entirety pleases better on account of the revue being on first and is followed by good vaudeville acts with Hussey the big hit that he always scores.

The Gardiner Trio are featured in the unit and do not appear in the olio. Arline Gardiner has the principal woman role, Helen Gardiner the second, and girl dancers stand out also. There is a chorus of thirteen girls and ten men participate in this portion of the show, including seven that play in the vaudeville portion.

A burlesque of a classical dance by half a dozen men is the most amusing portion of the unit portion. The revue is nicely staged, prettily costumed and interesting, but never gets far away from the ordinary.

Madame Bedini's horses open the vaudeville half. It is one of the most elaborate equine acts even produced. Madame Bedini is a capital show woman and her beautiful horses are trained to give a wonderful performance.

Jack Morgan, dancing equine, scored the biggest hit of the show, next to Hussey.

The Tip Top Four registered a solid hit. Herber and Baggett fooled their way into high favor and handed out a surprise when the acrobatic finish came.

Jimmie Hussey, assisted by Hickey, duplicated the success which he scored at the Garrick earlier in the season and the audience would not let him stop his songs.

Spril and Gluck closed the show with a big classical dancing number with pantomime.

R. E. R.

## PALACE

(Chicago)

A great bill for the holiday week was greeted by a small attendance on Christmas eve. There was enough diversified entertainment to please the most fastidious audience, Holbrook Blinn topped the show with a playlet, which doesn't give him the opportunities which his abilities really deserve. To add to the weakness of the vehicle, the part which was interesting, was spoiled, when the drawer in the desk refused to open to the efforts of the warden who attempted to open it in order to get a revolver.

Arman Kaliz offered a clever satire on the movies, called "Trouble," in which he was supported by a very good cast. All do their parts excellently, and get every little bit there is to be gotten out of it, the act going over very big.

The opening act was "An Artistic Treat," which was staged with the aid of lighting effects which brought the turn above the usual class of posing acts.

Fanny Simpson and Earl Dean secured many laughs with their novelty and comedy bit done with oriental atmosphere in silhouette.

The Wilson-Aubrey Trio, in a comedy gymnastic offering, provided a very good finish to their act with a wrestling bit which was full of laughs. The rest of their work is good.

Donald Kerr and Effie Weston didn't do so well with their dances, until the closing of the act, in which they did a "Flapper" and "Finale-Hopper" number.

Thomas Swift and Mary Kelly's subtle comedy, "Gumdrops," was relished by the audience. The lines are very clever, and handled excellently by these two sterling performers. Mary Kelly's sweet personality, and her wonderful rendition of her songs, made the audience love her.

Bruce Morgan and Thomas Gates were next-to-closing, and found the going hard in that spot with their nut comedy. Max and Moritz, the chimpanzee comedians, closed the show, and proved to be so entertaining, that not a single walk-out marred their performance.

R. E. R.

## PANTAGES COMING TO NEW YORK

Alexander Pantages, will pay his first visit to New York in two years to his local offices on Jan. 15.

Pantages will leave Los Angeles shortly after Jan. 1, and will stop off at Chicago to go into the controversy that is existing with Charles Hodkins, his Chicago representative, and the Independent agents. These agents have "boycotted" the Pantages office there during the past two weeks and vacancies in shows on the Chicago office books were filled by Ed. Milne of the New York office. Pantages it is said, will give Mr. Hodkins a little discourse on diplomacy and he will also tell the agents that they should be good boys and start the New Year off by being friendly with everybody. After he has accomplished this mission, Pantages will come to New York.

## XMAS PARTY FOR B'WAY ACTS

A Christmas party and dinner was tendered by the Keith circuit to all artists playing the bill at B. S. Moss' Broadway Theatre this week, at Shanley's, on Christmas night. The affair began at 11:30 p. m., after the acts had completed their last show. Harry Stoddard and his orchestra, who are appearing at the Broadway for their second consecutive week, are also at Shanley's Restaurant.

## CONROY AND SWOR COMBINE

Frank Conroy, formerly of Conroy and Le Maire, and John Swor, of the Swor Brothers, have combined in a new comedy black-face offering which they are now rehearsing. They will open shortly on the Keith Circuit.



# VAUDEVILLE

## CITY

(Last Half)

A fast and snappy bill was the lot that fell to the patrons of this Fox house the last half of last week. Numerous oddities, peculiarities and matters of coincidence are usually noted by a vaudeville reviewer while "Getting" a show. This bill was chock full of them. It is seldom that one sees an eight act bill with all but the opening and closing act working in "one" or utilizing it in some form. It is also unusual to find the diversified variety of these acts as is the case with this bill. Another incident not common is the fact that a former standard act, Raymond and Caverly, are on the same bill, each appearing in different acts.

The Orato Brothers give the show a fast send off with their athletic endeavors. Both boys are fast workers and present a novel routine of hand to hand acrobatics.

Kimball and Goman give the show added momentum with a speedy dance routine of eccentric and acrobatic stepping, interspersed with song and a saxophone offering by the male member of the team. An eccentric dance by the girl in an abbreviated costume, that her shapely form rightfully entitles her to wear, is an outstanding feature of the turn. They closed with a double dance routine which was rewarded by tumultuous applause from a half filled house.

Tom McKee & Co., a two man comedy talking act, were well received. Their material is good, and a quick change from street clothes to ball-players' outfits, is commendable for its novelty. We can see no reason for the "and Company" billing, as both men are equally responsible for whatever is achieved in the way of success as far as the act is concerned. The work is equally divided, and there is nothing about the act that would enlighten one as to which of the team was Tom McKee.

Arthur & Lydia Wilson do a singing act of the quiet sort. They both have pleasing voices, enhanced by good personalities. They work in front of a good looking blue drop, decorated tastefully with two painted doves. They both look well from front, and would prompt the exclamation, "Aren't they sweet looking," from the female portion of the house. The girl makes three changes while the man is clad in tuxedo, making a good appearance.

Al Raymond, formerly of Raymond & Caverly, is doing a monologue, and still adhering to the Dutch dialect. His material is good and its presentation could not be improved upon.

"Evolution of Dance," a review consisting of seven girls and a man, with a little pruning will be fit to travel in the fastest of vaudeville company. It seems that a more suitable billing could be used. It is lavishly mounted and well staged. All the girls are solo dancers and look well collectively.

Quinn and Caverly, the latter being a member of the former team of Raymond and Caverly, are doing a comedy talking act that can't be given much for originality. They use a drop upon which are painted comedy signs, idioms and poems that have been used by Miller and Madison until even they have long since discarded them. The act as it is will only fit in the small bills.

Hullings' Seals closed the vaudeville portion of the bill with some new tricks performed by a trio of well trained seals.

## COLISEUM

(Last Half)

Were this any other week but the one before Christmas, the show for this half would pack the house for every performance, for, in addition to the presence of Harry Carroll and Vivienne Segal, the second edition of the "Washington Heights Follies" is also playing here. The major portion of the rest of the bill makes a great lay-out, and played smoothly all the way through.

The Hartwells, two men and a woman assistant, opened the show with an aerial offering. The men work on ropes which are hung in swing-like manner, and they use these ropes as another performer would work on the flying trapeze. Their stunts are sensational.

Allen and Canfield followed, doing a routine of songs and talk with a dance bit thrown in. The chatter is just fair, and has lots of room for strengthening. The song bits are well done.

Joe Darcy is liked here, and received a nice reception on his entrance. His forte is his singing, and a routine of talk contained a few laughs, although most of the gags are either old or released. Darcy evidently knows that they did like him here, and does his best to spoil it by rivaling Eddie Leonard in his trained bows. When it comes to jockeying for applause, Darcy can hold his own with any.

The big hit of the show was Harry Burns, the "wop" comedian, assisted by Carlena Diamond and Charles Senna. Every comedy bit done by Burns and Senna is sure-fire, and for contrast we have Miss Diamond, who plays the harp wonderfully well, and also plays the guitar, while she displays a pretty face and figure. Burns and Senna tied up the show with their "Gallagher and Shean" burlesque.

Vivienne Segal and Harry Carroll were breaking in a new act, which went over to very good results considering its newness. It will be fully reviewed under New Acts.

Gus Fowler closed the show with his offering of illusions and magic, using watches and clocks of all sizes and types. It's one of the best acts in the mystery line in vaudeville, staged excellently, and sold to big results. G. J. H.

## REAGENT

(Last Half)

Starting with the rendition of a popular number by the house orchestra as an overture, the show at the Regent during the last half stepped along in good style and proved a good entertainment.

"Harmonyland" the opening feature, is a musical act, prettily staged, comprising three women and a man, all of whom are skilled musicians playing horns, cornets and trombones and providing some real music, going especially well with some of the old favorites. For a finish one of the women plays the drum and throws bells, sticks and other parts of the equipment all over the place, while the others play the brass.

Bernard and Ridge followed with a singing and talking act that is weak on comedy. If the pair would stick to singing, it would be a much better offering, or else they should get new material, as what they use is weak. One of the men has a fine voice and the other puts various numbers of his over in an engaging manner. The man with the Southern accent sings several snatches, which he is credited by his partner with having popularized for various record companies, while the man with the voice is heard in songs that he sang in several productions he has appeared in.

Lane and Harper have a swift moving little act, opening as a manicure and her customer, and shifting to a clever bit later on that depends for its effectiveness on how well the audience understands baseball. They have a blackboard on which they register hits, outs and runs. Each asks the other a question, and a hit is scored when it can be answered. They finish with a song and score big. Miss Harper is good looking and works nicely, and Lane is a good performer.

Richard Kean gave a series of character impressions, starting with "Gunga Din," and doing also "Shylock," from the "Merchant of Venice," and "Peter the Miser." His work is excellent throughout, his best work being as the miser, in which he gives a fine delineation of senility and avarice.

Demarest and Collette followed with their comedy act. They are using most of their old material, and there can be no reason for them to change as they go over as well as ever. Demarest's fall still gets the same big laugh, and the song requests from the audience got a howl. Miss Collette is an able assistant for him, and it should be noted that this pair can really play if they want to, but they prefer to clown.

Aleta Garcia and her company closed the show. The young lady is an extremely accomplished Spanish and acrobatic dancer, although her Oriental number, while prettily costumed, is not up to the high standard she sets herself on her other dances. Her partner is good, and renders a song with a whistling chorus. The pianist does a couple of vocal solos which suffer because of some of his peculiar mannerisms. He has a good voice, but makes too palpable an effort to get his laughs. Miss Garcia's back bands are great, and they finish with a fast dance that is finely executed and brings forth great applause. C. C.

## PROCTOR'S 23rd STREET

(Last Half)

The new bill here includes five standard acts. Alice Brady in her latest film play, "Anna Ascends," and a neighborhood feature called "The Greenwich Village Minstrels."

Pallenberg's Bears, a novelty in animal acts, opened the bill. The set represents the interior of a toy shop. A man and woman direct the bears in a series of remarkably clever feats which embrace tight rope walking, cycling and roller skating. The animals are well trained and offer their contributions in a manner that is uncannily human. The act went over in great style and should be a good opener for any bill.

Reeder and Armstrong, two male pianists, working with two pianos, combined novelty with pep in a delightful pianologue and song offering. Most of their numbers are specialties, with "Such a Nice Girl" and "Typical Broadway Baby" running neck and neck in the applause race.

Zaza, Adele and Company offer a snappy dance production. The dancers, who are assisted by their own accompanist, open with a tough dance, follow with a Spanish tango and offer a realistic Apache dance incidental to the girl's rendition of "My Man." They wind up with a whirlwind acrobatic act that sets them nicely with the mob and carries them off to great applause.

Mignon, the mimic, went over as well as usual with her pocket edition impressions of such popular stage favorites as Sam Bernard, Emma Trentini, Eddie Leonard, Ruth Royce and Nan Halperin. Butler and Parker kept them in roars with "Don't Make Me Laugh," an intimate slant on theatrical life. Parker is a stage manager looking for a girl to do a "hebe" role in one of his road shows. An ambitious chorister, Miss Butler, frames a scheme to get the part and wins, but not until they have spilled a lot of comedy chatter and indulged in several songs. "The Greenwich Village Minstrels," made up of a dozen winners of a recent series of opportunity contests, rounded out the bill. E. J. B.

### ELSIE JANIS SAILS JAN. 7

Elsie Janis will sail from New York on January 7 for Italy. She will take a Mediterranean tour prior to appearing on the continent and in England, where she has contracted for several engagements.

## FIFTH AVENUE

(Last Half)

A bill of nine acts, embracing practically every art of entertainment, comprises the new bill for the last half here. However, there seems to be too many full stage acts. This retarded the usual smoothness of the performance and caused several waits that were monotonous to the audience, and seemed to take the edge off the opening of the acts that necessitated these waits. Worse of all, there doesn't seem to be the slightest chance of remedying this defect.

The Ward Sisters and Macomber opened the show with a song and dance revue, the girls getting over to good results in a routine of dance numbers, with Macomber assisting at the piano and singing a couple of the songs.

Maureen Englin, singing comedian, followed with a pleasing song cycle, which, with her method of delivery, got everything possible out of her numbers, which included "Carolina," "Who Cares," "Loving Sam" and "He Loves It."

Winifred and Brown scored their usual comedy hit with "The Coolie and the Sailor." The latter does a black face job. He is being propelled through the Chinatown district of "Frisco by the coolie. An argument over the fare furnishes abundant scope for comedy that is the real laugh stuff. This is interspersed with a song or two and sends the boys off to a great hand.

Marshall Montgomery in his familiar ventriloquial contribution was another pleasing feature of the bill. Lucille De Haven assists him in carrying on the triangular conversation, Montgomery utilizing a ventriloquial dummy as the third angle. Montgomery does both his drinking bit and whistling stunt in his new frame up and sells everything with an air of naturalness that would almost make one believe that the dummy was a kid. He puts them right at the finish by dismantling the figure.

Grace Valentine and Company offered a comedy playlet, "Fourflushers," in which she was assisted by two men. Her role is somewhat along the lines of the part she did with Leo Carrillo in "Lombardi, Ltd."

A gay young man rents a private dining room where he is to have an adventure with a Miss Pierpont, a rich flapper. He has set everything with the ingenuity of a stage director. Miss Pierpont arrives. She recognizes the pseudo French waiter as the very same youth who used to pilot her lagers at a Bronx "creep joint," and he likewise recognizes her as Nell Malone, the snappy little model by day and jazziest of jazz hounds by night. Before the deception is carried much further, the host turns out to be but a clerk in the office of the broker whose name he has appropriated for masquerading purposes. Hence all have been fourflushing. But this puts them on equal footing.

The boy demonstrates that although a four-flusher, he's also a game guy and stands the gaff of the supper bill, which wins the undying admiration of Miss Malone, and at the curtain we can almost scent the orange blossoms. Miss Valentine gives a clever interpretation of the model, interspersing her delineation with slang stuff in a manner all her own. The two men playing the other parts give creditable support.

Bob La Salle, assisted by an accompanist, offered a combination of songs and dances, with the latter putting the act over for a wow, especially the Pat Rooney impression.

"The China Blue Plate," the delightful operetta by Jack Arnold and A. Baldwin Sloane, duplicated its previous success. The thread of the plot is an allegory of a Chinese legend which is utilized by a chink to cement the affections to two estranged lovers who happen into his chop suey emporium. Sandwiched between the action are several melodies which are far above the average, particularly "Underneath the Chinese Moon," which is carried as a theme song. The piece is creditably interpreted by a cast of four, comprising three men and a girl.

Jimmy Savo, assisted by Joan Franzo, scored the usual hit with a conglomeration of songs and clowning, while Emma Raymond and Company closed the show with a slack wire novelty. E. J. B.

## REVUES FOR PANAMA

Harry Walker is casting two new revues for the Kelly circuit of cabarets in Panama. Walker has two units in the canal zone at the present time rotating between the Kelley houses and these will be brought back when the new shows are ready. Each revue will carry six principals and twelve girls.

Frank Silver, who conducts the orchestra department in the Walker Exchange, is assembling two orchestras to accompany the revues for their show music and contribute dance tunes.

### "YES MEANS NO" ROUTED

"Yes Means No," a new act in which Nolan, Leary & Co. appear, broke in at the Jefferson theatre recently and was immediately given a route over the Orpheum circuit.

The act opened on Christmas Day at Milwaukee, Wis.

## HAMILTON

(Last Half)

The pre-holiday effects on business showed itself on the attendance here just as much as it did on any other theatre, and to speak of business would be foolish. Dan Burns has a lobby which breathes the atmosphere of Christmas, and is as tastefully decorated as anyone could wish. The show didn't contain anything or anyone in the way of a name, but had plenty of entertainment in it.

Gautier's Bricklayers made a great opening, the dogs being very well trained and going through their operations of erecting a building in a way that aroused the admiration of the grownups as well as delighting the kiddies with their cleverness.

Elmer El Cleve, billed as a "Bit o' Scotch," delivered a kick in the second spot with his xylophone. He uses popular melodies for the most part, and played them with plenty of pep.

Olive Briscoe and Al Rauh offered "The Brave Coward," a comedy by Harry Langdon. The punch of the act came in a scene where the woman tried to convince the man that the dentist wouldn't harm him, and they secured plenty of laughs. They do a song bit together, which went well.

Craig Campbell, assisted by Hector McCarthy, sang a cycle of classic and semi-classical numbers. Campbell has a very good tenor voice and he uses it well, having selected a good repertoire.

Jim McWilliams, the "pianist," found the going hard in the early portion of his act, but got them towards the finish and scored. The operetta bit, which Charles Olcott did a few years ago, is the best part of the act, and is handled very well by McWilliams.

Elsie Filcer and Dudley Douglas have added a boy dancer to their act, George Raft, by name, who is originally from the neighborhood of this theatre, and therefore found himself among friends. The act is well staged, and the numbers done nicely. In closing the show, they scored a big hit. G. J. H.

## STATE

(Last Half)

The usual pre-Christmas slump does not seem to effect this house very much. Randow Trio, opened with a versatile routine of comedy, hand balancing and acrobatic stunts. One of the two men is a comic, and the woman helps here and there, being the understander in some of the stunts. The place drop is a fantastic one and the whole offering moves along swiftly.

Clarke and O'Neil have a nice little brother act offering that entertains with songs, some dancing and musical bits, the latter being in the form of a ukulele. Both have excellent voices, harmonize well, dress neatly and work fast.

"The Little Liar," a miniature musical comedy with a cast of two girls and two men, supplied interesting diversion with comedy and songs. The plot concerned a stable boy who is pressed into service by the host, who expects a girl friend down at a time when there is no one in their own circle to entertain the guest. The boy and the girl guest subsequently bear the brunt of the work and acquit themselves in good style. The finish of the act is rather weak and needs more of a punch to put it over.

The next to closing held the headliner, Milo, who has been playing the house the first as well as the last half. His above the average artistry is recognized at once and received accordingly. He is doing practically the same routine as he has been doing for some time, and also over the Shubert circuit last season. His imitations of various birds and animals are in a class by themselves, while his style of singing is also entertaining. Easily the hit of the bill, and an act that does credit to any circuit.

"A Day at the Races," composed of monkey actors, closed the show. As usual, they proved favorites with all of the patrons, and though it might have been hard on them, they handed out many side-splitting bits of comedy. M. H. S.

## KEITH HOUSES AID WILSON FUND

All theatres affiliated with the Keith, Moss and Proctor circuits, joined the drive to raise \$75,000 for the Woodrow Wilson Foundation, that amount being lacking to the quota of \$300,000 allotted to New York last week. The fund was completed this week, on December 28, which was President Wilson's birthday. It is to be used for the perpetuation of ideals of peace and public service for which Wilson devoted his career, and for educational purposes.

## OWENS NOW MILES MANAGER

George E. Guise, who has been general manager of the Miles Circuit of theatres in Cleveland for the past two years, was relieved of that position last week, and Ray C. Owens, who has been personal representative for Charles H. Miles, in his New York offices, was placed in charge of the houses. Miles at the present time is in a Detroit hospital recovering from a serious operation.



# VAUDEVILLE

## SARAH PADDEN & CO.

Theatre—Proctor's 125th St.  
Style—Sketch.  
Time—Fifteen minutes.  
Setting—Special, full stage.

Sarah Padden needs no introduction from us as to her histrionic ability. She has proven herself in former vehicles as a delineator of character studies that has gained her a rightful and just reputation of an actress par excellence. In her new act, she is supported by a very capable cast of three, two men and a woman.

The story is of the "Tables Turned" variety and portrays the domestic difficulties of a husband who is wont to express himself in the vernacular of slang, much to the displeasure of his very sweet, demure and proper wife. In order to break her husband of the practice, her brother, to whom she has complained of her husband's actions, advises her (telephone conversation) to turn the tables and commit breaches of etiquette herself, to make her husband realize how vulgar and unpleasant it is. The husband is to have a lady caller with whom he expects to enter into a business deal and it is in the presence of this lady that she assumes the role of the "wise cracking" unconventional hostess. It is here that most of the laughs are secured when she mimics her husband's actions. So great is the contrast of the characters that Miss Padden portrays, that her ability is emphasized to such an extent, as to make the playlet a secondary matter when measuring its possibilities, and the extent of its ultimate success. After the guest leaves very indignant and insulted, the husband is made to realize his shortcoming and the wife explains that the "whiskey" of which she had partaken to make her condition appear as though she had overindulged was only tea. Hence the title of the act "She Takes Tea." The act closes with Miss Padden again phoning her brother that his suggestion was one hundred per cent perfect. The third supporting character is that of a butler very well played.

There is not a dull moment in the act and is full of legitimate comedy lines and situations. It will find a spot on the best bills.

OWEN.

## "TAXIE"

Theatre—Fifth Avenue.  
Style—Novelty.  
Time—Fifteen minutes.  
Setting—Full.

Taxie, a canine actor of almost human intelligence is featured in this novel playlet called "True Pals."

The act works in a full stage house set. Ed Allen, the trainer, and a girl doing a maid "bit" comprise the remainder of the cast. The dog is a Boston bull.

At the opening the maid is disclosed at phone. From the gist of her conversation, the superintendent of the building is raising "Old Ned" about her master having a dog in the house. And orders her to keep him out. Allen and the dog follow on, with the latter waiting on him as a human butler would. The dog takes his wraps, brings his house jacket, slippers and so forth as he asks for them.

Allen has deposited a roll of bills in the drawer of the buffet and leaves the dog to guard the money while he dashes off to keep an appointment. During his absence, a burglar breaks in, gets the money, but is frustrated in his getaway by the dog jumping all over him and hanging on the hand in which he holds the money until he lets go.

The act is a new frame for performing dog stunts. The dog is exceptionally well trained. The story enacted is plausible and realistic. It should prove an entertaining novelty for any bill.

E. J. B.

## NEW ACTS AND REAPPEARANCES

### "A NIGHT IN SPAIN"

Theatre—Colonial.  
Style—Spanish dancing and singing.  
Time—Fifteen minutes.  
Setting—Full stage (specials).

A company of eight people, the sexes being equally divided, appear in this Spanish offering, which has been very attractively mounted. The cyclorama setting is on the style of a huge mantella, the rear part of which is lifted into the wings from time to time for the use of a place drop, or special setting in the rear to fit the number being done.

Dancing is the feature of the act, consisting of a Spanish fandango, an Oriental tango, a Symbol dance, a Tambourine dance, and an Argentine tango, the numbers being done in duo, trio, and ensemble. The company includes A. Pubillones, Eschevarria, Pubillones Sisters, Josefina, De Simone, Martinez, and Gaynor. The featured singing bits in the act consists of a serenade which is done by De Simone and Gaynor, the man possessing a very good tenor and the woman a more than pleasing soprano.

Walter Rosemont is responsible for the music, and Victoroff for the staging of the dance numbers, both having done very good work. The offering is a good novelty, and can fit into most bills as a pleasing feature.

G. J. H.

### GORDON AND HEALY

Theatre—State.  
Style—Talking, singing, comedy.  
Time—Thirteen minutes.  
Setting—In "one."

In front of a satin drop, and parlor settee, the team arrived as bride and groom, the former's costume being unusually good. In the talk that followed the girl tried to work up an argument probably to establish herself as the boss before it was too late. After getting along nicely for a while the bride grew pessimistic again.

Alone, the man's talk was intimate, the audience being informed that they were not really married, etc., and he finished this part of the act with a song, better suited to a nut comedian. The girl returned clad in a becoming gown of gold cloth with headgear and birds of paradise feathers to match. The subsequent talk was mostly about the honeymoon, the marriage stuff being resumed. They closed with a duet sung while sitting on the settee.

With a few bright gags thrown in and the whole offering done in a faster tempo, especially the last half, the act would improve considerably. Both are capable of putting over better material, and with more pep.

M. H. S.

### CARLITH AND LEWIS

Theatre—Proctor's 23rd St.  
Style—Singing.  
Time—Fifteen minutes.  
Setting—"Special."

This act is done by a mixed team. The woman is a soprano and the man a basso. The action is set before a drop supposed to be a lobby or hotel foyer. The woman is to sing at a musicale given by one of the elite. The man does a "lady killer." The woman mistakes him for her new pianist. He mistakes her friendliness for mashing and this furnishes a light vein of comedy.

The woman offers a semi-classic, with the partner countering with a solo. She follows with an operatic selection with the man harmonizing with rag stuff. A medley of old favorites takes them off.

The act is weak in spots and could stand considerable building up.

E. J. B.

### EASTMAN AND MOORE

Theatre—Regent.  
Style—Song and novelty.  
Time—Twelve minutes.  
Setting—Special.

This act concerns the romance of the sales girl and the floor walker and opens with some labored puns about the different things people can buy. The floor-walker comes on and flirts with the girl which leads up to some love business and some more poor punning. Both sing occasionally, the man displaying a good voice. As a singing act it is great but the material is badly in need of repair as the comedy is so conspicuously forced as to be painful. A good bit is the draping of the woman with a cloth of gold wrap which the man makes into a bridal habit. They sing some wedding stuff and while the stage is dark, with an electric lamp concealed in a bouquet furnishing the illumination the stage is transformed into a replica of the inside of a church a slow curtain showing a tableau of the couple kneeling at the altar. The act has many points to commend it, not the least of which is the vocalizing and besides has a thought in it which can be built up, but as at present constituted it needs a good deal of polishing even for the smaller houses.

C. C.

### "YOUTH AND MELODY"

Theatre—Proctor's 125th St.  
Style—Jazz band and specialties.  
Time—Eighteen minutes.  
Setting—Special cyc., full stage.

The act opens with a jazz band, five piece combination, playing a heavy introduction during which a male singer makes his entrance and goes into a song. Next a youthful girl does a toe dance specialty, after which the band does a number featuring the violin. The singer again makes his entrance and goes into another song the second chorus of which is sung from a box by a girl. The band goes into another number featuring the piano this time. Up to this part of the act there is nothing offered to work up an audience's enthusiasm and the routine does not get away from the usual form of presentation. It remained for a young lad, who did a dance specialty of Russian floor work, to bolster up the proceedings. The boy can dance and his work acted as a powerful stimulant to an offering which pleased but few. For a finish the three do a simple dance routine to good returns. As an encore or by sheer design the girl singer in the box does another pop number. We have a feeling that, unless the girl is a song "plugger," her place is on the stage.

In its present form the act will do for the three-a-day houses.

O.

### FOLLIS GIRLS

Theatre—Fifth Avenue.  
Style—Songs and dances.  
Time—Fifteen minutes.  
Setting—Special, in one.

This is a neat appearing sister team, who are good dancers and carry a male pianist. They open with a novelty dance, one effecting the get-up of a flapper and the other doing a Harold Lloyd impression. The pianist follows with a solo, "Won't You Wait Till My Ship Comes In," after which the girls return for a burglar bit and go into a snappy double.

Their dancing is the outstanding feature of the act. The burglar bit seemed to disrupt the continuity of their offering and should be worked up or eliminated. As the act stands it can get over to good results in the small time houses.

E. J. B.

## "STARS OF THE FUTURE"

Theatre—Colonial.  
Style—Specialties.  
Time—Twenty-five minutes.  
Setting—One and two (specials).

Having spent most of their past efforts in "bringing back" old-timers, Hockey and Green are now devoting their energies towards putting forth newcomers, in a vehicle called "Stars of the Future." Much has been written about the poor, abused chorus girl, who has such little remuneration and who works so hard, so evidently Hockey and Green are trying to do something to alleviate the condition of the "poor-hard-working chorus girl."

They have selected six girls, and in this act intend to guide their destinies until they have become permanent fixtures of the stage luminaries. Apparently Hockey and Green have as keen eyesight for pretty faces and good-looking figures as they have for old-timers, for this sextette contains about the prettiest and most shapely which have been seen in vaudeville.

The act is opened by a prologue, which consists of a book, opened automatically, and which on different pages, tells of some of the big stars who were formerly chorus girls. The girls stick their heads out of a special drop and do some lines as a further introduction to the act. The setting shifts and the girls are seen through a screened drop which shows each in her dressing room. This is the weakest portion of the act, for here Hockey and Green have tried too hard to get laughs, with the result that the talk is weak, and savors of too much straight "gagging."

The specialties follow, intermingled with returns to the dressing rooms' setting, with some bits laid there. Helen Schroeder is the first to do a single bit, and attired in rompers, sings "How'd You Like To Be A Kid Again," to big results. Pearl Hamilton follows and does a routine of back and side-kicks which rivals the efforts of any seen in vaudeville before. Jessie Fordyce then gives her impression of Belle Baker singing "Open the Door and Close the Door," of a Scotchman, Englishman and Tetrizini singing "K-Katy," and in the last does some very good vocal pyro-technic work. Betty Moore flashes her eyes, and wiggles a mean figure after singing "Spanish Blues," and Joan Pages does a great routine of splits and eccentric dancing.

The finale is snappy and carries a great punch. It stopped the show when reviewed, with only half the house full. It'll repeat any other place.

G. J. H.

## CORRELL, WESTON AND GARDNER

Theatre—Proctor's 23rd St.  
Style—Skit, with songs.  
Time—Fifteen minutes.  
Setting—"Special."

Two men and a girl comprise this act. One of the men does a sea captain, the other a stowaway and the girl a tourist. The action is set aboard a steamer at sea. The straight and girl indulge in flirtation stuff at the opening and follow with a double "Say It With Kisses." The comic makes his entrance from the dog kennel and further enlivens activities with a lameduck explanation for his presence. The straight man goes into a solo and later joins forces with the girl for another double, "If You Think So You're Crazy." After a little more clowning they close with a trio "I Wish I Was A Sultan."

The act from all standpoints is typical small time "hoke" and depends upon stuff that used to go at Tony Pastors years ago. The audience at this house did not go wild over their stuff. However, some of the other neighborhoods may like it.

E. J. B.



# NEW YORK CLIPPER

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## "HAPPY NEW YEAR"

"Happy New Year—" the salutation that will ring throughout the world on next Monday morning. The very magic of the phrase, the sincerity with which it rings, is a matter to conjure with.

Sorrow, tragedy and poverty are obliterated phantoms at the sound of its magic. The burden of heavy hearts are lifted, the wan and wrinkled countenance fades into smiles. Youth and age join hands on equal ground. All the world is young again.

The year that is about to take the count has not been a good one for those of the theatre. It has been slightly better than the previous one, but by no means up to normal. There are legions of show folk, troopers and managers, that have little to rejoice for. Some of them have been on the "at liberty" list throughout the season.

People of the theatre are ever wistful children and are greater optimists than those from any other field of endeavor. They are always hoping for a "break." This attitude helps them survive many a hard knock that would send the ordinary man and woman to the resin-covered canvas for the count. "Better Times" is their Santa Claus. And their dogmatic efforts to cling to the slightest thread of encouragement is their greatest ally in helping them "carry on."

We shall not infringe upon the rights of soothsayer or clairvoyant. We shall adhere to statistics. It is granted that the fading year has shown slight improvement, and that improvement has come on practically the last lap of the race. This in itself should be encouraging in that it is a harbinger of a better future.

Now that we have survived the reactionary period there is every reason to believe that the country is due for another temperate craving for amusement. And the coming year will undoubtedly launch this campaign. When it comes, the actor and purveyor of entertainment will again come into their own.

Concentrate upon this being the most profitable year of your career and you should be reasonably happy. For did not a great philosopher tell you "If you believe it, it's so."

Dedicate your new year to little deeds of happiness, conscientious endeavors to achieve your goal, and you cannot fail making it the happiest of Happy New Years.

## THE TICKET SPECULATOR

The Producing Managers are engaged in their annual talk "fest" and debate for the elimination of the ticket speculating evil. These conclaves in the past have gone for naught. It seems that every time the trusting public would let out a "wail" on account of the gouging tactics of the speculators, that the managers got together and conversed a bit, among themselves and for print to appease the faithful theatre patrons.

These debates were always lengthy. Committees were formed to devise some means for the eradication of the evil. They spent many days and weeks in formulating these plans. They even went to the legislature at times to get aid and succor. But on each of these occasions nothing was done.

Then in the past few years, they felt that the nominal charge made by several agencies for service was a fair one and they upheld the policy of these agencies. The faith in the agencies had an ulterior motive. For these agencies were always ready to buy and buy heavy on any attraction that looked as though it might be desirable to the public. They also bought on some that were not so desirable. And then they "pooled" their losses with their gains.

There were some managers who at times were a bit financially inconvenienced. They were able to go to some agency or other and get a bit of cash to help them through their predicament. These agencies, in turn, if the attraction was a hit, were given the choice seats for the attraction. If it was not a hit, this manager might have another attraction which was a hit, so it was only human to let them make up their losses by letting them in on the "winner."

Managers are still getting money from agencies, and they will continue to do so, as long as the agencies will function in that direction. If they cannot get seats, of course the agencies will not be able to provide the cash for production. So it is only obvious that the present debate will result as did the previous ones as a *four pas* to be continued when the public clamor again for protection, and that is sure to happen next Christmas, or thereabouts.

## FREE COSTUMES FOR CHARITY

Organizations which seek costumes for the purpose of use in benefits for charitable purposes, can secure any style of costume without charge, from Bayer-Schumacher Company, at 67 West Forty-sixth street, that firm has announced. Its rental department is open to furnish dresses or costumes, as may be needed to put on acts or plays, where the proceeds are to be donated to alleviate the suffering of the less fortunate human beings.

## "CZARINA" CLOSES

Doris Keane closed her tour in "The Czarina" in St. Louis last Saturday night. The piece had been playing to poor business for several weeks. The closing notice had been posted five weeks ago, yet has been continued on a week to week basis. The company was brought back to New York and disbanded last Monday.

Miss Keane will take a brief rest, after which she will begin rehearsals for a new play.

## JORDAN IN "WELCOME STRANGER"

Jules Jordan is to portray the George Sidney Jordan in a company of "Welcome Stranger" which is to play in California next month under the direction of Walter Messenger. Messenger obtained the Coast rights to the play from Sam H. Harris. The show will open in Los Angeles for an indefinite engagement and then tour Southern California.

## WALLACE MUNROE BANKRUPT

Wallace Munroe, publicity agent, filed a voluntary petition in bankruptcy last week listing his liabilities at \$2,081, and no assets. George A. Honnecke is attorney for Munroe.

Last season Munroe put out two shows and has also been a theatrical manager for some time.

## "ROBIN HOOD" CLOSING

Douglas Fairbanks' film, "Robin Hood," will end a ten week engagement at the Lyric theatre on January 7th. The picture played to practically capacity during that time at a \$2 top. It is said the reason for the withdrawal at this time is the demand of the United Artists who are to distribute the picture that it be put on general release as they had made contracts which call for an early release and these contracts cannot be set back. A week after the New York closing another company of "Robin Hood" will commence operations at the Pitt theatre, Pittsburgh, on Jan. 15. This picture will play at a \$2 top. Peter Gridley Smith, who is in charge of the general publicity affairs for Fairbanks, will be in charge of the Pittsburgh opening, coming on from Boston, where he recently opened an engagement of the film.

## FILMS BARRED FROM DEATH HOUSE

Condemned murderers will no longer be able to pass their last hours in the death house at Sing Sing watching motion pictures. This is due to the fact that the arrangement of the new death house will not enable all the prisoners in their cells to look at the screen at the same time. As the present death house is constructed, the screen would only be visible from two or three cells, and Warden Lawes feels that it would be an injustice to the men in the other cells to show it only for the benefit of a choice few, so has decided to eliminate pictures from the death house amusement schedule. Films were always shown to the inmates of the death house prior to an execution.

## "HUMMING BIRD" FOR NEW YORK

Maude Fulton's comedy, "The Humming Bird," which had quite a run on the Coast with Miss Fulton in the stellar role, is to be given a metropolitan production the latter part of February by Messrs. Eagan and Morosco. This production will have an entirely new cast with another star in the stellar role, and will be made independent of the Morosco Holding Company. Morosco and Eagan are jointly interested in several theatrical ventures in the West.

Casting for the piece will begin this week and it is expected to go into rehearsal next week.

## STOCK IN READING

READING, Pa., Dec. 25.—The Orpheum Players, under the direction of George Arvine, inaugurated a season of stock productions at the Orpheum Theatre today, with "East Is West" as the opening attraction. Irene Summerly gave a creditable interpretation of Ming Toy and was supported by William Norton, Lysle Clement, Virginia Richmond, Jack Revold, Eleanor Perker, Albert Berg, Goldie Cleveland and Cash Blondell. William Tennyson directed the production.

## "BARNUM" REOPENING

"Barnum Was Right," a farce by John Meehan and Philip Bartholomae, which Louis F. Werba is producing, will re-open out of town New Year's Eve. The show has been recast and revised and is rehearsing under the direction of Meehan.

The new cast includes Marion Coakley, Donald Brian, Will Deming, Enid Markey, Spencer Charters, Elwood Bostwick, Lilian Tashman, Neil Martin, Susanne Willa, John Sharkey and Robert Adams.

## RECORD FOR "ABIE'S IRISH ROSE"

SAN FRANCISCO, Dec. 25.—Oliver Morosco's "Abie's Irish Rose" has made a new record for return dates in this city. The company has returned here six different times in six months, playing at a different house each time, each time playing to a capacity. Max Paley is the manager of the company.

## BROWNS CLOSE WITH BUNCH & JUDY

The Six Brown Brothers, headed by Tom Brown, closed with "The Bunch and Judy" at the Globe theatre on Saturday, Dec. 23, and have left to re-join Fred Stone in the cast of "Tip-Top." They will open in St. Louis next week.

## Answers to Queries

L. M. B.—The book of "The Burgomaster" was written by Frank S. Pixley; music by Gustav Luders.

J. G. K.—Broadhurst and Currie had an office in The Broadway Theatre Building, New York.

T. H. F.—Booth's Theatre, at Twenty-third street and Sixth avenue, New York, was opened Feb. 3, 1869, with "Romeo and Juliet." Edwin Booth appeared as Romeo.

G. C.—The reduction from twelve clubs to eight was made during the winter of 1899-1900.

J. R.—The New York Nationals won eighteen consecutive games season of 1904.

Broadway—"Investigation" was produced by Harrigan and Hart at their Theatre Comique, New York, Sept. 1, 1884.

B. B.—Frank Mayo appeared in "Pud'nhead Wilson," the first play referring to fingerprints, at Proctor's Opera House, Hartford, Ct., April 8, 1895, and for the first time in New York at the Herald Square Theatre, on April 15, 1895.

Back—J. Herbert Mack was manager of Rice & Barton's Rose Hill Co.

Classic—Mrs. Amy Fursch-Madi, soprano singer, was brought to America by Col. Mapleson in 1882. She died Sept. 20, 1894, at Warrenville, N. J., and was buried in Plainfield, N. J., in the cemetery of St. Mary's Church.

Mike—Emma Abbott sang the role of Yum Yum in "The Mikado."

Opera—Wallack's Theatre, New York, was opened Jan. 4, 1882.

B. L.—Hughes Dougherty and Inez Meckusker appeared in "The Prima Donna" at Saratoga, N. Y.

Fra—Kathryn Kidder was the star in "Mme. Sans Gene" under the management of Augustus Pitou.

Dan—"Don Quixote" was the opera produced by the Bostonians in 1889.

O. S.—Sadie Scanlan starred in "Eily" and "Nora Mahree."

The original Big Four were Smith, Waldron, Lester and Allen.

F. R.—Jack Dempsey (The Nonpareil) boxed George La Blanche twice. Dempsey won on March 14, 1886, in 13 rounds. La Blanche won Aug. 28, 1889, in 32 rounds.

## 25 YEARS AGO

Billy B. Van and Vevie Nobriga were doing a comedy act with the Bohemian Burlesquers.

James A. Herne gave the fifteen hundredth performance of "Shore Acres" at Rapley's National theatre, Washington, The Auditorium, Kansas City, Mo., was burned.

Wm. Terriss was stabbed to death in London, England.

Dan Gracey and Ada Burnett organized the Harvey Sisters "Bright" Burlesquers.

M. Witmark & Son used a two-page advertisement in THE CLIPPER announcing Ford and Bratton's, and other publications.

Edna and Cecil Spooner were at the head of the Spooner Repertory Company playing continuous dramas and vaudeville.



## THE ACTORS' FUND DRIVE

(Continued from page 7)

- Alfred Allen, vaudeville.  
Bert Wheeler, vaudeville.  
Harry Rose, vaudeville.  
Margot Francillon, actress.  
Dorothy Keeler, actress.  
Leslie Kess, actress.  
Amy Lester, actress.  
Ray Meyers, actress.  
T. J. Buckley, actor.  
Maurice Francillon, actor.  
Royal D. Tracy, actor.  
Gerald Griffin, actor.  
Charles Ogle, actor.  
Billy Betts, actor.  
William P. Moran, actor.  
Albert Wiser, actor.  
Edward Ferguson, motion pictures.  
Robert Buckley, motion pictures.  
George Donaldson, actor.  
Manda F. Barnard, actress.  
Annie M. Kent, actress.  
Harry Willard, actor.  
Lloyd Gilbert, actor.  
John McKenzie, actor.  
Toto Hammer, actor.  
Frank D. Berst, actor.  
William Desmond, actor.  
Sam Jackson, vaudeville.  
Virginia Hennings, vaudeville.  
Madelyn Franklyn, vaudeville.  
Walter Greaves, actor.  
Richard Lombard, vaudeville.  
M. Tello Webb, actor.  
Emma Weston, actress.  
George A. Baker, actor.  
Erba Robeson, actress.  
William Thorn, actor.  
Gretchen Thomas, actress.  
Harry La Cour, actor.  
Herbert Delmore, actor.  
Ralph Rogers, actor.  
Elaine Donnelly, actress.  
Mrs. Gerald Griffin, actress.  
Lydia Wilson, actress.  
Jack H. Fauer, actor.  
Katie Emmett, actress.  
Jimmy Lyons, actor.  
Ruth Hoyt, actress.  
Henry Morey, actor.  
Robert Barrat, actor.  
Paul Petching, actor.  
Leonard Carey, actor.  
Harry E. Humphrey, actor.  
Virginia W. Humphrey, actress.  
Patrick W. Doyle, actor.  
John Cromwell, actor.  
Mary Boland, actress.  
Nathan Sack, actor.  
May Gayler, actress.  
John C. Hickey, actor.  
Henri Leacock, actor.  
Edward Lee, actor.  
J. J. Harrity, actor.  
Etta Hezlett, dancer.  
Sonya Leyton, actress.  
Hollis Davenny, actress.  
Rita Hall, actress.  
Celia Mavis, actress.  
Forrest Robinson, actor.  
Mabel Bert, actress.  
Harry Weaver, actor.  
William Buress, actor.  
Theodore Bendix, musical director.  
Jean Bedini, producer.  
Sam Rice, manager.  
George King, office manager.  
Laura Bennett, actress.  
Ethel Brandon, actress.  
Frank McNish, actor.  
Lou Castleton, vaudeville.  
Mac Meth, vaudeville.  
Joseph Clark, actor.  
W. J. Holden, actor.  
Dick Collins, actor.  
Henry West, actor.  
Robert Vivian, actor.  
William Stewart, actor.  
William J. Kenny, actor.  
Jefferson Lloyd, actor.  
V. F. Morrissey, actor.  
Vivienne Segal, actress.  
Constance Robinson, actress.  
Henrietta St. Felix Chase, actress.  
Clementina St. Felix Culhane, actress.  
Charlotte St. Felix Weston, actress.  
Harry J. Harrington, actor.  
George F. Hasbrouck, actor.  
Chas. L. MacDonald, actor.  
Robert T. Haines, actor.  
Julia Stuart, actress.  
H. Price Webber, actor.  
Edward L. Walton, actor.  
Mrs. Marion Green Leray, actress.  
Nathan Green Leroy, actor.  
Edward D. Cole, actor.  
Mae Kesler, actress.  
Frank Doane, actor.  
Mollie T. McCabe, actress.  
Gus Beuerman, actor.  
Thos. T. Gibbons, actor.  
Bob Watt, actor.  
Frank Marian, actor.  
Mrs. Frank T. Marian, actress.  
Ida Nicololi, actress.  
Lizzie May Ulmer, actress.  
Marguerite Bittner, actress.  
Lillian La Verdi, actress.  
Lynne Fontanne, actress.  
Leilia Blass, actress.  
Jean May, actress.  
Anne Preston, actress.  
Mirza Marston, actress.  
Gertrude Rivers Alison, actress.  
Alison Skipworth, actress.  
Lillian McNeill, actress.  
Florence Eldridge, actress.  
Geraldine Lusby, actress.  
Gertrude De Milt, actress.  
Kate Mahew, actress.  
Mrs. Olive Corbett, actress.  
Ruth Delmaine, actress.  
Lorraine Sherwood, actress.  
Janet Beecher, actress.  
Vivian Osborne, actress.  
Eleanor Williams, actress.  
Lolita Robertson, actress.  
Genevieve Harrison, actress.
- Juliette Crosby, actress.  
Grace Kennard, actress.  
Blanche Latell, actress.  
Margaret O'Neill, actress.  
Agnes Geldea, actress.  
Mary Geldea, actress.  
Katharine Grey, actress.  
Bob Harris, actor.  
James A. Gleason, actor.  
Wallis Clark, actor.  
Gilbert Douglass, actor.  
George Abbott, actor.  
Bikel Kent, actor.  
George Alison, actor.  
Elmer Cornell, actor.  
Harry Lillford, actor.  
Richard Carlyle, actor.  
F. Warburton Guilbert, actor.  
Moses B. Franklin, actor.  
James B. Hagan, actor.  
Thos. McIntyre, actor.  
Andrew Thumser, actor.  
Charles Koeder, actor.  
Bert Shadow, actor.  
Toto Hammer, actor.  
Moffat Johnston, actor.  
Dwight Frye, actor.  
Fred House, actor.  
Ernest Cossart, actor.  
J. Elliot Cabot, actor.  
Knox Kincaid, actor.  
John E. Gorman, actor.  
C. W. Heimerle, actor.  
Clifford Dempsey, actor.  
Frank R. Buck, actor.  
Ben Hastings, actor.  
Mark Sullivan, actor.  
John Woodward, actor.  
Horace M. Gardner, actor.  
Dan Healy, actor.  
Alfred Doria, actor.  
Lera Delston Christie, actress.  
Michael Goldberg, actor.  
Mae Lopez, actress.  
Ocieula Lopez, actor.  
Henrietta McClintock, actress.  
Billy McClintock, actor.  
Matthew Woodward, actor.  
Dorothy Delroy, actress.  
Charles Linkins, actor.  
George Quinn, actor.  
Harry Bloom, actor.  
Joan Maith, actress.  
Miriam Hopkins, actress.  
Marguerite Devon, actress.  
Redfield Clark, actor.  
Ethel Downie, actress.  
Clement C. Gordon, actor.  
John Cassidy, actor.  
Mable Cassidy, actress.  
Mrs. Emily Taylor Francis, actress.  
Tom Flynn, actor.  
Frank L. Sylvester, actor.  
Charles D. Vuyo, actor.  
Waldo Whipple, actor.  
Jack Amory, actor.  
C. M. Paul, actor.  
James K. Applebee, actor.  
Frederick Burton, actor.  
Edward H. Convey, actor.  
Harry Leighton, actor.  
Lola Fisher, actress.  
Theodora Bendix, actress.  
Mrs. Charles Willard, actress.  
James H. Williams, actor.  
John J. Hall, actor.  
Charles Halton, actor.  
T. A. Ridgeway, actor.  
Dave Malcolm, actor.  
Jessie Graham, actress.  
William H. Turner, actor.  
Hallet M. Bosworth, actor.  
George Pickett, actor.  
Roy Cropper, actor.  
Edwin Taylor, actor.  
Mildred Holland, actress.  
Elden Baker, actor.  
Lida Kane, actress.  
John H. Fay, actor.  
Frank Walsh, actor.  
Daniel Flaherty, actor.  
Abe Aronson, actor.  
Nina Saville, actress.  
May Smilax, actress.  
J. C. Morris, actor.  
Lloyd Neal, actor.  
Ada C. Neville, actress.  
Charles Saunders, actor.  
Junius Bernard, actor.  
Arthur R. Wilber, actor.  
William A. Tully, actor.  
Al Harris Wilde, actor.  
Marie DeLano Wilde, actress.  
Eleanor Woodruff, actress.  
Mildred Veverly, actress.  
George Gorman, actor.  
Eva Condon, actress.  
Mollie Keene, actress.  
Jason Robards, actor.  
John Keefe, actor.  
Stephen Maley, actor.  
Percy Pollack, actor.  
Harry K. Morton, actor.  
Zella Russell, actress.  
Grace Hamilton, actress.  
Harry F. McKee, actor.  
Thomas Williams, actor.  
Larry Wood, actor.  
John King, actor.  
J. V. Hope, actor.  
Walter J. Preston, actor.  
Margaret Elise, actress.  
Olga Steck, actress.  
Marie Pettes, actress.  
George MacFarlane, actor.  
Eleanor Griffiths, actress.  
Viola Gillette MacFarlane, actress.  
J. Harold Murray, actor.  
William Boyd, actor.  
Will Delavoye, actor.  
John G. Jackel, actor.  
Wallace Widdecombe, actor.  
Donald Gallagher, actor.  
John H. Throughton, actor.  
Edward Johnson, actor.  
Lawrence D'Orsay, actor.
- Marion Grey, actress.  
Lily Cahill, actress.  
Joseph Guthrie, actor.  
William Brady, actor.  
Marie Carrull, actress.  
Ben Leffler, actor.  
Marjorie Campbell, actress.  
John Harter, actor.  
James E. Smith, actor.  
Rhea Dively, actress.  
W. O. McRobie, actress.  
Thomas Donnelly, actor.  
Frank E. Jamison, actor.  
Tom Hadaway, actor.  
Karl Weikelbaum, actor.  
Isabel Lamcn, actress.  
Mathilda Baring Lamcn, actress.  
Adelaide Prince, actress.  
James Lane, actor.  
Jane Oaker, actress.  
E. J. Blunkall, actress.  
Myrtle Bordine, actress.  
Grace Perkins, actress.  
John Hamilton, actor.  
Edith Monroe, actress.  
Florence Foster, actress.  
Bertha Truheart, actress.  
William H. Truheart, actor.  
Allen Mathes, actor.  
George Thompson, actor.  
Julia Brown, actress.  
Margaret Campbell, actress.  
Jessie Pringle, actress.  
Thomas MacLarnie, actor.  
Sam Reed, actor.  
Boster West, vaudeville.  
Paul Stanton, actor.  
W. F. Granger, actor.  
Arthur Denham, actor.  
Orma Gibson, actress.  
Maud Sinclair, actress.  
Helen Leslie Bates, actress.  
Junius Mathews, actor.  
Louis Harrison, actor.  
Carl Anthony, actor.  
J. Warren Lyons, actor.  
Jean Dixon, actress.  
H. R. Irving, actor.  
R. G. Medcroft, actor.  
Drury Underwood, actor.  
May Davenport Seymour, actress.  
John M. O'Brien, actor.  
Helen Hayes, actress.  
Katherine E. Brown, actress.  
Frank Burbeck, actor.  
Ellen Maher, actress.  
Gwyn Davis, actress.  
Robert Middlemass, actor.  
Frederick Howard, actor.  
Ernest Stallard, actor.  
Philip Dunning, actor.  
Mary Hampton, actress.  
Marie Goff, actress.  
Effie Ellsler, actress.  
May Vokes, actress.  
Anne Morrison, actress.  
Harrison Hunter, actor.  
Joseph Selman, actor.  
John Marston, actor.  
Charles Coleman, actor.  
Richard Barrows, actor.  
Robert Vaughn, actor.  
Harry Mowil, actor.  
Fred Wallace, actor.  
Kathryn Osterman, actress.  
Jose Armand Yovin, actor.  
Earl House, actor.  
John Stokes, actor.  
William Macauley, actor.  
Desmond B. Gallagher, actor.  
Edna Archer Crawford, actress.  
Sue Van Duzer, actress.  
A. Dow, actor.  
Ralph Morgan, actor.  
Ann Cuyle, actress.  
Miriam Doyle, actress.  
J. C. King, actor.  
Ellan Attwater, actor.  
Bertram Peacock, actor.  
Edward Forbes, actor.  
Joseph Toner, actor.  
Pierre DeReeder, actor.  
Zoe Barnett, actress.  
William Danforth, actor.  
Paul Ker, actor.  
Howard A. Samples, actor.  
Olga Cook, actress.  
Helen Williams, actress.  
Edward W. Cutler, actor.  
Howard A. Berman, actor.  
M. E. Drobby, actor.  
Horace A. Kuwe, actor.  
Howard Marsh, actor.  
Burtruss Deitch, actor.  
Emmie Niclas, actress.  
Yvan Servais, actor.  
Robert Paton Gibbs, actor.  
Kenneth Diven, actor.  
C. A. Winters, actor.  
Bess Dunlop Winters, actress.  
Walter Ayres, actor.  
Edith Conrad, actress.  
Fred Fairbanks, actor.  
George H. Sinclair, actor.  
O. Sidney, actor.  
George W. Haley, actor.  
Lillian Harmer, actress.  
Walter N. Greaza, actor.  
Russell Hicks, actor.  
Adelaide M. Chase, actress.  
Bert Melville, actor.  
Charles Hunt, actor.  
Norman Hackett, actor.  
Ralph Simone, actor.  
William Faircloth, actor.  
Wilton Lackaye, actor.  
Charlotte Walker, actress.  
Gordon Ash, actor.  
Amelia Bingham, actress.  
Leslie Palmer, actor.  
Katherine Foster, actress.  
Donald Foster, actor.  
Edith King, actress.  
Helen Judson, actress.  
Herbert Saunders, actor.  
Conway Sawyer, actor.  
Joan Shaw, actress.  
John D. Seymour, actor.  
Elisha Cook, Jr., actor.  
Frank Monroe, actor.  
Frederic Malcom, actor.
- George A. Schiller, actor.  
Paul M. McGrail, actor.  
Kathleen Bolton, actress.  
Louise Ripley, actress.  
Lillian Moore, actress.  
Eleanor Herbert, actress.  
Myra Crandall, actress.  
Harry C. Crandall, actor.  
Pearl Stevens, actress.  
Gilman Haskell, actor.  
Catherine Carter, actress.  
Lee Millar, actor.  
Albert Morrison, actor.  
Maidel Turner, actress.  
Jack Belgrave, actor.  
T. J. Coleman, actor.  
Roy Harris, actor.  
Ella Harris, actress.  
Earle Mitchell, actor.  
Maude Hanaford, actress.  
M. A. Kelly, actor.  
Leslie Stowe, actor.  
Walter Messinger, actor.  
Ruth Gordon, actress.  
John W. Ransome, actor.  
Fanny Rice, actress.  
Ray L. Royce, actor.  
Tom Cody, actor.  
Gregory Kelly, actor.  
Fred Perry, actor.  
Neal McCoy, actor.  
Ed Locke, actor.  
Percy Pollock, actor.  
William Eville, actor.  
Harold Vigard, actor.  
C. F. Gothold, actor.  
Edith Wright, actress.  
William H. Moxton, actor.  
Jack Brammhall, actor.  
Isabell D'Armond, actress.  
Leslie M. Hunt, actor.  
Edmund Dalby, actor.  
Kernan Gripps, actor.  
Lee Smith, actor.  
David M. Callis, actor.  
Herbert W. Treitel, actor.  
Charles H. Stevens, actor.  
Frances Wrigley, actress.  
Rose Hubner, actress.  
Ben Hadfield, actor.  
Frank Graven, actor.  
Harry Leighton, actor.  
Mrs. Harry Leighton, actress.  
George Wright, Jr., actor.  
Mercita Esmonde, actress.  
Alice Owens, actress.  
Leila Bennett, actress.  
Maud Granger, actress.  
Tim Murphy, actor.  
Lyster Chambers, actor.  
James Bradbury, actor.  
Frank Losee, actor.  
Marion Elinore Losee, actress.  
Charles Turner, actor.  
Bayone Whipple, actor.  
Walter Husten, actor.  
Minnie Stanley, actress.  
Robert H. McGinley, actor.  
Raymond B. Perez, actor.  
J. Colvin Dunn, actor.  
Thomas Irwin, actor.  
Dolpy Ryan, actor.  
Warren Ashe, actor.  
William T. Brady, actor.  
Albert Hickey, actor.  
Bertha K. Wood, actress.  
William Wadsworth, actor.  
Sam Freefield, actor.  
William W. Crimans, actor.  
William R. Randall, actor.  
Frank McGlynn, actor.  
Gerald Cornell, actor.  
Jennie Eustace, actress.  
F. H. Malone, actor.  
Frances Tumulty, actress.  
Carson Davenport, actor.  
William Corbett, actor.  
Camille Gautier, actress.  
Precilla Knowles, actress.  
Albert Andrus, actor.
- V. H. Collins, actor.  
William Balfour, actor.  
Charles Frank, actor.  
Kenneth Fox, actor.  
Louis Calhoun, actor.  
Walker M. Dennett, actor.  
Margaret Kemp, actress.  
Stewart Kemp, actor.  
Betty Weston, actress.  
Lisle Leigh, actress.  
Rene D'Arcy, actress.  
Don Harrington, actor.  
Harry Fowler, actor.  
Mary Wall, actress.  
Elsa Ryan, actress.  
Mrs. Royale Thayer, actress.  
Royale Thayer, actor.  
Arthur Rosenbaum, manager.  
Dorothy Conroy, actress.  
Rita Owlin, actress.  
Nellie Savage, actress.  
Lottie Campbell, actress.  
Lillian Martin, actress.  
Louise Campbell, actress.  
Howard Hall Gibson, actor.  
Ralph Sipperly, actor.  
Berton Churchill, actor.  
Louise Prussing, actress.  
Nicholas Joy, actor.  
June Walker, actress.  
Eleanor Gordon, actress.  
Jack Leslie, actor.  
Donald Meek, actor.  
Ernest Truex, actor.  
Harry A. Burkhardt, actor.  
Arthur Page, actor.  
Louise Mackintosh, actress.  
Paul Harvey, actor.  
Lewis A. Sealy, actor.  
Cora Witherspoon, actress.  
George H. Barraud, actor.  
Raymond Walburn, actor.  
Ina Claire, actress.  
Kyra Alanowa, actress.  
William G. Leith, actor.  
Helen Crane, actress.  
Joseph F. S. Perry, actor.  
Ernest Rowan, actor.  
William Sauter, actor.  
C. Norman Hammond, actor.  
Allen Thomas, actor.  
P. J. Kelly, actor.  
Reynold Evans, actor.  
Edwin Cushman, actor.  
LeRoy Opetri, actor.  
Cedric Weller, actor.  
Charles Brokaw, actor.  
W. H. Stephens, actor.  
Marcel Dill, actor.  
Harold Entwistle, actor.  
Margaret Barnsted, actress.  
Ruth Chorpennin, actress.  
Elsie Herndon Kearna, actress.  
Mary Hall, actress.  
Josephine Van Rossem, actress.  
Richard Highley, actor.  
Thomas Stevens, actor.  
LaPetite Josephine, actress.  
Edward Mortimer, property master.  
Charles Mason, actor.  
Pauline Duffield, actress.  
A. G. Bainbridge, Jr., actor.  
Marie Gale, actress.  
W. C. Masson, actor.  
Ben Taggart, actor.  
Ben Ellis, actor.  
John Todd, actor.  
Arthur Behrens, actor.  
Doris Underwood, actress.  
Ruth Lee, actress.  
E. O'Connor, actor.  
Peter Raymond, actor.  
Fraunie Fraunholtz, actress.  
David Munro, actor.  
George L. Gogle, actor.  
John H. Dilson, actor.  
Richie Ling, actor.  
Edward Poland, actor.  
Lew Weed, actor.  
Frank Campbell, actor.  
Glen H. Coulter, actor.  
S. O. Gordinier, actor.  
Eugene Lane, actor.  
Jimmie Williams, actor.  
Verdah V. Gordinier, actress.  
Harry F. Vickery, actor.  
Maralyn Fink, actress.  
Clyde H. Gordinier, actor.  
Menlo A. Everitt, actor.  
Maude Howell, actress.  
Frederick Lloyd, actor.  
Leonard Willey, actor.  
Vera H. Tompkins, actress.  
W. Roy Van Allen, actor.  
Morris W. Ankrum, actor.  
Frank C. Bronson, actor.  
Charles A. Shaw, actor.  
James Donovan, actor.  
R. C. Short, actor.  
Frank E. King, actor.  
George Jenner, actor.  
Walter Geyer, actor.  
Al Brennan, actor.  
William R. Burke, actor.  
Frank Flema, actor.  
George Arliss, actor.  
Minnie Eisele, actress.  
Frederick M. Conklin, actor.  
Clay Cody, actor.  
Russell N. Ansapke, actor.  
J. Wallace Clinton, actor.  
Cora Clinton, actress.  
Frances Brandt, actor.  
James S. Barrett, actor.  
Winifred Hawley, actress.  
James Durkin, actor.  
Alice Pennington, actress.

## ANNUAL MEMBERSHIP

ANNUAL ASSOCIATE MEMBERS  
(Non-Professional)

- James O. Carpenter.  
E. V. Buckley.  
Lou Hurtig.  
Samuel Fuloran.  
Rosalee Stewart.  
James Dewlin.  
Sammy Smith.  
Charles N. Bell.  
Annie M. Warren.  
Charles C. Davis.

(Continued on page 20)



Harry Rose opened at the Side Show Saturday night.

Jack Waverly is now playing juvenile leads in stock in Washington, Pa.

Budwin Walsh has retired from show business to enter the taxi business.

Sam Micelli will be seen in a new act soon, called "The Painter and the Tenor."

Charles B. Maddock has signed Duke Rogers for the Frank Dobson role in "The Sirens."

Corliss Giles opened as leading man with the Jessie Bonstelle Players, Buffalo, last week.

Harry and Dolly Kelior (Les Keliors), opened last week for a tour of the Orpheum circuit.

Fred Martell has been signed as second man with the Framingham Players, Framingham, Mass.

Isabelle Jason, the jazz dancer, is being featured in the new revue at the Side Show cabaret.

Frank Jordon and his Winning Widows have been routed for six weeks on independent time.

Charles W. Hamp has returned to the act of Janet of France, now playing on the Keith circuit.

Harry Bratton, formerly with "The New Doctor," opened with Rex Adams and Vera Thomas last week.

Elmer Cleveland returned to New York last week after an absence of six months' touring the country.

Renee Roberts with the Giers-Dorf Band is this week appearing at the Maryland Theatre, Baltimore.

Otto Kruger will have the name role in Winthrop Ames' forthcoming production of "Will Shakespeare."

Marguerite McNulty is appearing with the Keeney Players at Keeney's Bay Ridge Theatre, Brooklyn.

Claude Kelly and Madeline Rowe have been routed over the Keith time in their new act, "Hello, Dearie."

Robbins and Dyer have been routed over the Pan time in their new black-face act, "When the Ghost Walked."

Miss Ruth Bernhard, formerly secretary to Harry Yerkes, was married on Christmas Eve to David Berkowitz.

Gladys Hurlburt, Marie Quinn, Mary Blair and William Williams have been added to the cast of "The Dragon."

Charles Ray, the film star, will soon be seen in a film version of Longfellow's "Courtship of Miles Standish."

Louise Grant, formerly manager of the Montauk theatre in Passaic, is now managing the Playhouse in that city.

Jerry Jarnigan, formerly with John Steel, is accompanying Irene Franklin at the Orpheum, Brooklyn, this week.

Tom Belmont, formerly with Jack Gregory and Company, will be seen in a new single which he is now rehearsing.

Vincent Coleman will have the juvenile lead in Daniel Carson Goodman's film drama, "Has the World Gone Bad."

Henry Hull will have the leading role in "Tarnish," a new play by Gilbert Emery, to be produced by John Cromwell.

## ABOUT YOU! AND YOU!! AND YOU!!!

Lou Edwards and Jack Beasley opened in their new act, "Two of the Four Horsemen," on the Poli time last week.

Billie Waldron and Monk Watson will shortly be seen in the local vaudeville houses in their new act, "Back Stage."

Minerva, the South Sea Island dancer, opened at the Motor Square Cafe, Pittsburgh, where she was booked by Billy Curtis.

Ed Harford has been engaged as general stage director for Kenney's Stock Company at the Bay Ridge Theatre, Brooklyn.

Alfred Loyal, who recently closed with the Barnum and Bailey circus, is playing a ten-weeks' route in Keith vaudeville.

Allen Birmingham has been added to the cast of "Will Shakespeare," which will be produced next month by Winthrop Ames.

Harry O'Toole and Lillian Smith are to be featured in a revival of "The Bride Shop," which is being prepared for the Keith family time.

Lulu Hubbard and Ann Warrington have been signed for "The Love Market," a new comedy which goes into rehearsal this week.

Al Beckerich, of Loew's Buffalo Theatre, has been elected president of the Buffalo Theatre Manager's Association for the year of 1923.

Ruth Donnelly, who was last seen here in "Madeline and the Movies," has sailed for Europe, where she will enjoy an extensive vacation.

Wilbur Held and Wilbur Cameron have combined in a new talking and singing offering, which will be seen on the Keith circuit shortly.

Flo Press, May Sheldon and Lillian Pearl have been added to the cast of Harry Walker's Revue at the Hotel Richmond, Richmond, Va.

Eddie FitzGerald, pianist for Kitty Doner, is convalescing after a successful operation performed at St. Raphael Hospital, New Haven, Conn.

Elizabeth Brown and Yocum, dancers, will entertain at a series of tea dances at the Clover Gardens. They are also dancing at Murray's.

Leslie Howard, recently with "The Romantic Age," will appear with Fay Bainter in "Lady Christilinda," formerly known as "The Painted Lady."

Midgie Miller will be the feature of the new midnight show New Year's Eve at Ike Blooms, Chicago, where she will appear in the "Midnight Frolic."

Grant McKay has been engaged for a prominent role in "Marry The Third," the new Rachel Crothers play which goes into rehearsal next week.

Pauline Vincent is being featured in the new revue at the Palais Royal, Pittsburgh. Ann Massin has the prima donna role in the same show.

Irene Douglas and the Smith Sisters joined "The Kid From Madrid" act in Philadelphia last week. The act is routed over the Sablowsky time.

Mabel Hastings of Paul's Players," the stock company at the Nesbit Theatre, Wilkesbarre, was in New York last week on a visit to her family.

Fid Gordon, Billy LaVarre and Girls, Weston, Wagner and Knowles, and Morton and Brown have been booked over the Loew circuit by Bert Jonas.

Vanda Hoff and a sextette of girls, assisted by Charles Adler are in the new Palais Royal show. Miss Hoff in private life is Mrs. Paul Whiteman.

Carmel Meyers has been denied a divorce in the Los Angeles courts. The screen and legitimate star announces that she will try again shortly.

Morton Owles, brother of Arthur Owles, the cartoonist, will open in vaudeville shortly with an ice-skating act.

Henry Creamer and Shelton Brookes have written a new song "I Don't Want No Valentino," which is being sung by Grace Hayes in "The Bunch and Judy."

Jack Rolls, of Rolls and Royce, returned home last week, having suffered a relapse from his recent illness, leaving Ruby Royce, his wife, to do a single again.

Leon Mason and Grace Ryker have closed with the musical comedy, "His Night Out," and will return to vaudeville in their former act, "Flirtatious Flora."

Johnny Ford, the dancer, has retired from vaudeville and will shortly open a dancing school, where he will set routines for acts and stage numbers for shows.

Phil Baker is joining the show at the Monte Carlo cabaret, making that floor show one of the best in the city. Savoy and Brennan and other entertainers are also there.

William Keighley, who played the role of "William Archer" in "Listening In" at the Bijou, withdrew from the cast last week and was replaced by Bruce Elmore.

Jack Schulman will offer a series of "Bohemian Nights" at his Moulin Rouge Cave, Greenwich Village. The first of these will be held on Sunday evening, January 7.

Cliff Heckinger, who was seen in "Main Street" and who had been rehearsing a new skit for vaudeville, will halt the latter plans temporarily to join "Lilliom" next week.

Alice Moriarity, in private life known as Mrs. Richard Hickey, who was last seen in vaudeville with her sister, and her brother Pat, gave birth to a baby girl on December 5.

Mlle. Rosa Rosalia, the Parisian chanteuse, has been signed for ten weeks as an added attraction with Dawson and Morton's "Midway Follies" at the Midway Gardens, Brooklyn.

Frances Pritchard, whose dancing was an outstanding feature of several Shubert musical comedies, is rehearsing a new vaudeville act which will shortly be seen in the Keith houses.

Elsie Janis, who has completed her tour in Keith vaudeville, is planning to go abroad for a month's rest prior to beginning rehearsals for a new musical production in which she is to be starred.

Frank X. Shay, manager of the Happy Hour theatre, at Schenectady, will become president of the Schenectady Common Council, as a result of Mayor Kunn being elected Lieut. Governor.

Ivor Novello, author of the popular wartime song "Keep the Home Fires Burning," arrived here last week on the Olympic and will engage in some film work.

Willard Robertson, appearing in "Whispering Wires," has completed a new mystery play which has been accepted for early production by the Shuberts. It's called "It Takes A Thief."

Billy Koud has been engaged to produce a number of girl acts for Eli Dawson and Nat Mortan. The first will be "Greenwich Village Flappers," a revue carrying five principals and eight girls.

Harry Green, American performer who has been in London for several years, arrived in this country for a short stay last week and will return to London in about four weeks to do a new show there.

Yvette and her Jazz Band has been signed for eighteen weeks by Balaban joined "The Kid From Madrid" act in and Katz to appear as an added feature in their chain of picture houses throughout the West.

Matty Scanlon and Helen Smith, who were married in Washington, D. C., while their respective shows were playing there last week, are preparing a new act and will be seen in vaudeville shortly as a two act.

Bobby Connelly, stage manager for "Good Morning, Dearie," last week staged "The Fashion Show" at the Bellevue-Stratford in Philadelphia, for Mrs. Dorothy Fell, through the courtesy of Charles Dillingham.

Cecil Lean and Cleo Mayfield are planning to invade Shubert Vaudeville in a condensed version of "The Blushing Bride," which in elongated form served the pair as a starring vehicle earlier in the season.

Hector Down, general manager of the Kelly Enterprises of Panama, will arrive in town next week in quest of novelties to appear in his circuit of cabarets. He will make his headquarters with Harry Walker, in the Astor Theatre Building.

L. P. Laughlin, formerly with Balaban and Katz in Chicago, has been appointed manager of the Loew-Warfield theatre in San Francisco, and Fred Weiss, formerly manager of that house, is to be associated with the Loew circuit in New York.

Esther Greenacre, one of the ballet girls in "Better Times," at the Hippodrome, is utilizing her spare moments in studying medicine. She is at present brushing up for her examinations and if she passes, she will forsake the stage to practice medicine.

Alexandria Carlisle, H. Cooper Cliffe and Lillian Walker have been added to the cast of "The Green Scarab," which will be James Shesgren's initial production as an independent producer. Mr. Shesgren had been connected with Wagenalls and Kemper for a number of years.



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HENRY BUSSE, HENRY LANGE and LOU DAVIS



# MELODY LANE

## MGRS. NEW CONTRACT PROVIDES FOR SPLIT OF COMPOSERS' MONEY

Producing Managers After Share of Royalties Collected By  
American Society—Music Men Appoint Committee  
and Prepare for Fight

Claiming that it is their production and exploitation that gives commercial value to song hits, the new contracts being formulated by the Producing Managers' Association will provide for the managers receiving a split on all royalties from publication, rights, records, radio and all such performing rights licensed by the American Society of Composers, Authors and Publishers. William Klein, attorney, has been selected to draw up the new form of contract.

Strong opposition is expected against the new manager's contract, the American Society of Composers, Authors and Publishers having formed a committee to handle the matter for the composers and publishers. The committee is composed of Victor Herbert, vice-president of the A. S. C. A. & P., Gene Buck, Jerome Kern, Joe McCarthy, composers and members of the society, Max Dreyfus of Harms, Inc., the publishing house which makes a specialty of Broadway musical show scores, and E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association.

As every member of the P. M. A. has pledged himself to use the new form of contract, no musical show will open under their management unless the composers and publishers agree to the new terms. Shows contracted for production under the old form of contract will be exempt, however. It is expected that the next move will be a conference between the committee representing the A. S. C. A. & P. and a similar committee for the Producing Managers' Association.

According to Arthur Hammerstein, who is responsible for the new demands made upon the composers, the new form of contract would not have been put into effect if in his opinion the composers had not violated in most cases the terms of the old form of contract, by selling rights to produce music in public. These rights, he declares, are really the exclusive property of the producers. Over \$1,500,000 has been collected by the A. S. C. A. & P. for the sale of such rights, Mr. Hammerstein said, and approximately \$1,000,000 has already been distributed to the society members, which does not include producing managers.

Attorneys have advised Mr. Hammerstein that suit may be filed by the managers to recover all or part of this amount. As printed in the CLIPPER last week, the distribution of the \$200,000 surplus lying in the treasury of the society may be arranged by the Producing Managers' Association. With the exception of the individual cases where a composer received permission from a manager to collect certain royalties as specified, most of the composers, according to Mr. Hammerstein, have violated their production contracts when they sold music rights that did not belong to them.

While arguments may be advanced for both sides of the question, the managers maintain that it is their production that gives the music a commercial value, also that the performing of the music in the show is depended upon by the publisher and

composer to be the prime factor in making the music in question popular, and desirable for public performance elsewhere. But nothing has been received for the music.

On the other hand, the society contends that Mr. Hammerstein's conception of the production contract is all wrong and that by the terms of the old form of contract the manager acquires only the stage rights to the music. As a matter of fact, it was but a year ago when hardly two contracts read alike. There was no standard form and some contracts gave all rights to perform the music publicly and others did not do this. Other contracts specified that mechanical reproduction rights were to go to the composers, and older contracts did not mention this at all. Only very recent contracts cover the radio question and the performing rights over this new avenue.

If committees for the two factions do not effect some sort of a compromise, it is believed that court litigation will be inevitable. Nathan Burkan, general counsel for the American Society of Composers, Authors and Publishers, will probably be pitted against William Klein and other P. M. A. counsel in a long and costly fight. The advantage is with the composers' organization in this respect, that they have the \$200,000 surplus with which to fight, unless some sort of injunction ties it up.

The following letter from William Klein, attorney, was received by the society this week:

GENTLEMEN:

I have been retained by the Producing Managers Association which, as you undoubtedly know, is composed of all the producing managers in the City of New York, who claim that your organization is leasing or granting to proprietors of music halls and other places the rights to produce and play music, the producing rights to which are in the producers solely.

They advise me that quite a sum of money has been collected by you and that you intend making distribution thereof very shortly. In view of the fact that the producing rights herein referred to are the property of my clients, I hereby beg to advise you that in so far as their music is concerned, they have never granted to anyone whomsoever, including your society, the right to sell or grant to others the right to publish the same or to use same in any manner whatsoever, nor has their consent been asked so to do, and the grant of such rights by you to any others is, as I have advised them, wholly illegal.

In view of the importance of this matter to both your organization and to the Producing Managers Association, I would suggest that you hand this communication to Mr. Nathan Burkan, who I understand is still your counsel, with a view that he and I may meet for the purpose of conferring on this matter.

Very truly yours,

WM. KLEIN.

American Society of Authors and Publishers.

WK:NS

### NEW CHAMBERLAIN RELEASE

The Chamberlain Company of Detroit has released a new Oriental fox-trot called "Dreamy Chinese." The piece is being well received and will doubtless become popular. It is by Harold Berg and Howard Simon. The publishers will inaugurate a big plug for the number shortly.

### WHITEMAN WRITES A SONG

Paul Whiteman has written a new song with Marshall Neilan and Ferdy Grofe, a waltz, entitled, "Wonderful One," which was publicly played for the first time by Whiteman's Orchestra at the Trianon, in Chicago. Several Chicago publishers made flattering offers for it.

### COUNTER DIVORCE SUIT STARTED

Harry Pease, songwriter, composer of "Peggy O'Neil," "Ten Little Fingers" and other songs, filed in the Westchester County Clerk's office last week a counter divorce action against his wife, Mrs. Louise Pease.

Pease, through his attorney submitted an order temporarily suspending all payment of alimony and counsel fees to Mrs. Pease.

In an affidavit Pease says that on the night of December 2, he and three friends raided his wife's apartment at Sherwood Park in Yonkers and found her under compromising circumstances with one Benjamin Scanlon, of Mt. Vernon.

The friends included Robert E. Cook, and Edward Nelson, Pease's writing partner. According to the statement made, one of the men knocked on Mrs. Pease's door and said "messenger." Mrs. Pease, according to Fallon, is said to have exclaimed: "We have been waiting for you all night." She then opened the door and Pease and his three friends rushed into the apartment, says Mr. Fallon.

Mrs. Pease was partly dressed and Scanlon, according to Fallon, was partially disrobed. Mrs. Pease screamed, it is said, and a woman living below her rushed up. Inquiring what was the trouble. Pease, according to his lawyer, replied: "No trouble. That's my wife and that's not her husband."

### KALVER IS WESTERN MANAGER

CHICAGO, Dec. 23.—Jacob B. Kalver has been appointed Western Professional Manager for Jerome H. Remick & Co., with headquarters in Chicago. Mr. Kalver is not new in this particular business having been associated with Remicks' for the past sixteen years in the capacity of special representative handling all branches of the business. Kalver is a very capable man, has many friends and is thoroughly versed in the music business, which will prove an asset. The appointment of Mr. Kalver was a very splendid move for this enterprising music house and his many friends will be glad to learn of this. Just recently, Kalver was instrumental in having "Sweet Indiana Home" made a state song. Governor McCray and United States Senator Watson having endorsed the song in the highest of terms, which made it possible for Kalver to put this thing over. The Rotary Club, Kiwanis Clubs and the Schools are now using this number which is destined to outsell anything of its kind in the State of Indiana.

### ROSEN LEAVINK REMICK

Maurice Rosen tendered his resignation, to take effect January 1, to Jerome H. Remick & Company with whom he has been connected for several years, the past two being in the capacity of mechanical man and Eastern sales manager.

Several attractive propositions are being considered by Rosen who is also thinking of going into the publishing business on his own account.

Starting from the ground up, he has learned the music business thoroughly during the past 16 years and has been connected with many large houses. Also he is well known and liked in the trade, incidentally leaving Remick's on excellent terms.

### DRESSER'S BODY FOR WABASH

CHICAGO, Dec. 25.—Along the stream he held to immortalize, Paul Dresser, who wrote the song "On the Banks of the Wabash" will rest forever. The Indiana Society, of Chicago, announce that Governor McCray, of the "Hoosier" State has received the consent of five brothers and sisters of the dead writer to having his remains removed from their grave in a Chicago cemetery to some spot on the banks of the Wabash River.

Proposals have come from both Lafayette and Terre Haute that the sepulchre be erected in a memorial park which each of the cities seeks to build.

### COMPOSERS' SOC. PAYS DIVIDENDS

Although not due until early in January, the American Society of Composers, Authors and Publishers declared the fourth quarterly dividend of the year to its members last week in order that the money would be received before Christmas. The amount of the dividend was arbitrarily fixed at \$35,000 which brings the total amount divided by the A. S. C. A. & P. to approximately \$150,000 for the last four melons, sliced during 1922. Money that accrues between now and the date that the dividend should have been declared will be added to the next division of funds.

The sum of \$17,500 was divided by thirty odd music publishers who are members of the Society. Class A houses received \$975.52; Class B houses \$487.76; Class C \$243.88; Class D \$121.94 and Class E publishers received \$60.97.

### POWERS GOING ON TRIP

Richard T. Powers, in charge of the Sherman, Clay & Company Eastern branch, and his assistant Eddie Van, are leaving early in January for an eight week selling trip in the interest of the new songs added to the firm's catalogue.

Mr. Powers will operate in the Middle West from Chicago while Mr. Van will travel through the Eastern states and also go as far West as Detroit and Pittsburgh.

Rose Fisher will be in charge of the professional department in the absence of Mr. Powers.

### WRIGHT CO. TO REPRESENT MILLS

The Lawrence Wright Music Company of London, have contracted to handle the complete catalogue of Jack Mills Inc., in England for the next three years.

About fifty songs were taken over at the time the deal was consummated by Messrs. Trotter and Gilbert representing the London firm and fifty releases a year for the next three years are also guaranteed by Jack Mills Inc.

### FORD AFTER THE MUSIC FAKERS

Henry Ford's newspaper "The Dearborn Independent" has taken up the fight on the fake music publisher and under the title of "Swindles of the 'Musical Moonshiners'" devoted a page to the publishers that advertise "write a song and make your fortune." These publishers according to the Independent steal more than a million dollars a year from amateur writers.

### BROADWAY CO. SCHEDULES

Schedules in the Broadway Music Corp., bankruptcy proceeding were filed last Saturday, listing liabilities of \$151,290, and assets of \$30,012. Principal collectors are H. Harold Gumm, \$5,076; Robert Teller, Sons & Dorner, \$17,983; Goldie & Gumm, \$10,238; Artmusic Inc., \$11,951; Sidney Mitchell, \$13,704; Lew Pollock, \$7,500.

### HARRIS WRITES NOVELTY

Chas. K. Harris has written a new song entitled "Back Home and Broke," which he will exploit in conjunction with the motion picture of the same title featuring Thomas Meighan.

The story and theme of the song and picture were taken from George Ade's story.

### KORTLANDER PLACES SONG

Max Kortlander has written a fox-trot for the Triangle Music Company, entitled "Some Winter's Night." The number is being released shortly on the Okeh and other records.

### VANDERSLOOT RECOVERING

E. W. Vandersloot, of the Vandersloot Music Company, who has been very ill at his home in Williamsport, Pa., is recovering and is now able to resume work at his office.



# BURLESQUE

## MUTUAL SHOWS MUST CARRY MANAGERS

### OWNER OR EMPLOYEE MUST ACT

The Mutual Burlesque Circuit has issued orders to the owners of shows on that circuit that each show will have to carry a manager, or the owner will have to manage the show himself hereafter. They will not stand for a person working in the show to act as a manager.

There are some shows now on the circuit that are handled by persons working in the show; they, it is said, can remain as stage managers but the shows must carry a manager as well to be out front.

Peck and Kolb, who have two shows on this circuit, have for the past few weeks had one of the men in the show act as a manager. This firm has been notified that they must place a manager with this show. The show is now working at the Olympic and the firm itself is handling the company, but when it leaves New York it will have a manager in charge.

Ida Bernard, who is working in "Heads Up" has been acting, it is claimed, all season as the manager. Morris and Bernard, owners of the show, were notified last week by General Manager Al Singer that they must get a manager for the show or one of the firm is to handle it.

Other shows on this circuit that have been going along without a manager out front are the "Pacemakers." Frank Damsel is working in the show and managing it at the same time. "Hello Jake Girls" is managed by the principal comedian, Harry "Hello Jake" Fields, and Tom Sullivan's "Mischief Makers" is taken care of by Arthur Laning, the producer and straight man of the company.

Singer claims that he has notified the owners of these shows that they must get managers. There are a number of managers now at liberty who could fit in nicely with any of these shows.

There will be another change in the route of this circuit commencing the week of January 8. Holyoke, which is now a three-day stand, will be dropped next week and the Park, Bridgeport, will take up that week, the shows jumping from Boston to Bridgeport and then to the Olympic, New York.

The "Monte Carlo Girls" went this week from Newark to Bridgeport; they then go back to Wilkes-Barre. Next week's show will do the same thing; that is, the "Mischief Makers," after that the shows will run along on the new route.

### NEW PECK AND KOLB SHOW

Peck and Kolb will start rehearsing their new show this week to take the place of the "Follies and Scandals." This show is the first on the circuit to start repeating. The new show will go on at the Empire Hoboken. Matt Kolb will stage a new book and new numbers will also be staged. Peck and Kolb will add several new sets of costumes to those already with the show.

The cast will also be changed, several new people have been engaged. The new show will be called "Town Follies."

### XMAS RING FOR DAISEY REEB

Fred Reeb presented his wife Daisy Reeb with a beautiful ring with ten diamonds in it for Christmas. Santa was very good to the Reebes in other ways as well.

### JACKIE ADDISON IN "BABY BEARS"

Jackie Addison left New York last Saturday for Buffalo to join the "Baby Bears." She will open at the Garden, that city, next Monday as ingenue.

### BOHEMIAN NIGHT CELEBRATED

Another big Bohemian night at the Burlesque Club was celebrated last Sunday night. The vaudeville part of the program included Baby Tortich, Melvin Sisters, Jack Wilbert, Louise Nazworthy, Jack Merle and Moore and Freed.

Next Sunday night will be called Dave Marion night. Marion will have his chorus of the Marion Show to entertain as well as several of his acts. A number of vaudeville acts will be on hand.

New applications received were James Madison, Max Lowenstein, Benny Moore, Charles McNally, William J. Reilly, Louis Pincus, Harry Ennis, Walter K. Hill and Bruce Noble.

### RUDDER BOOKING ACTS

Harry Rudder, who recently opened an office of his own in the Columbia Theatre Building, booked last week Jim McCauley with Joe Levitt's "Giggles" on the Columbia Circuit. He also booked Will H. Ward with the Mollie Williams Show. Ward opens next week in Providence and McCauley opened this week.

### ASA CUMMINGS ILL

BUNNELL, Fla., Dec. 23.—Asa Cummings, former manager of I. M. Weingarten's Star and Garter Show on the Columbia Circuit is now in Dr. Bohannon's Hospital at Daytona, Florida. He would be glad to hear from his friends at that place during his illness.

### DELORES LEON BOOKED

Ike Weber booked last week Delores Leon as prima donna at the National Winter Garden. He also booked the All American Trio with the Frank Finney Revue and Herman Rose with Ed Daley's "Broadway Brevities."

### COLE WITH "MISCHIEF MAKERS"

Maurice Cole, the dancing juvenile opened with the "Mischief Makers" in Hoboken. Cole was with the Jack Singer Show "Hello New York" on the Shubert Circuit earlier in the season.

### CHARLES COUNTRY CLOSÉS

Charles Country, comedian with the "Pell Mell" closed early last week with the show at the Majestic, Albany. He is booked to open in stock at the Academy, Pittsburgh, next Monday.

### REEB SIGNS FOR NEXT YEAR

Fred Reeb comedian with the "Maids of America" signed a contract last Friday with J. Herbert Mack for next season. It will be his third season with the "Maids of America."

### SHAPIRO REPLACES MARTIN

Wash Martin closed last week in Detroit as manager of the "Step Lively Girls." Harry Shapiro is now the manager of the show.

### GEORGE LEON RE-ENGAGED

George Leon one of the comedians, has been re-engaged by J. Herbert Mack for his "Maids of America" for next season. Leon signed several weeks ago.

### EASTER HIGBEE CLOSÉS

Easter Higbee, prima donna of the "Mischief Makers" closes with that show at the Lyric, Newark, this week. Fay Norman takes her place.

### RELEASED FROM "RADIO GIRLS"

Bobby Wilson wires from Indianapolis that he and Emma Wilson have received their release from Sim Williams' "Radio Girls" and will close with the company.

### TANNER & LLOYD IN VAUDEVILLE

Billy Tanner and Bonnie Lloyd of the "Follies and Scandals" are playing vaudeville dates in Boston.

## REID TO HAVE SHOW ON COL. CIRCUIT

### ALSO HAS UNIT SHOW

Jack Reid is to have a Columbia Circuit franchise. This was decided on early last week when he was in New York. Reid has a show on the Shubert Unit Affiliated Circuit and is playing in Worcester and Fall River this week. He will not go over to the Columbia Circuit for several weeks.

General Manager Sam A. Scribner of the Columbia Circuit stated last week that Reid would have a show on the circuit shortly, and that a place would be made for him. He is not to replace any other show according to the present arrangements, but will open somewhere in the East which will leave an open week on the circuit.

Reid will no doubt bring the show over to the Columbia Circuit that he now has on the Shubert, with a few slight changes in the cast. According to reports his show is one of the Unit shows and there is no doubt but that he will place a good show on the Columbia Circuit with himself at the head.

Jack Reid's "Record Breakers" was for many seasons one of the big attractions on the American Burlesque Circuit and was always near the top in the money at the end of the season. He was also very popular on the Columbia Circuit where he was featured a number of years ago in the late Peter S. Clark's "Runaway Girls." He will no doubt be a drawing card on this circuit and will be an asset.

Jack Singer who was on the Affiliated Circuit up to a short time ago and whose show "Hello New York," closed in St. Louis, is now on the Columbia Circuit. Singer left New York last Thursday for Chicago to take over the management of the Frank Finney Revue. He will remain with the show until George Belfrage returns. Belfrage is ill and was compelled to leave the show for a rest. Singer will make several changes in the cast. He took Anna Prop and the All American Trio with him from New York, who will join the show.

A report was circulated around Broadway last week that Indianapolis was to be dropped from the Columbia Circuit, this General Manager Scribner denied. He stated, however, that the business was not up to what it should be and that he had written to the owners of the house, to learn the reason and to have them "jack" the business up. It is expected, however, that in case the business does not pick up in the next few weeks that a change will be made and the city will be dropped.

### MACK AND LLOYD IN VAUDEVILLE

Ernie Mack and Oscar Lloyd played a three day vaudeville date in Lynn the first half of the week, while their show was laying off before playing Holyoke.

### BURTON REPLACES MACK

Joe Burton filled in the "Monte Carlo Girls" in Newark at the Lyric, while Willie Mack was out of the cast, working opposite Tommy Burns.

### SIGNED FOR NEXT SEASON

Alfarette Symonds and Gus Legert were signed up by Peck and Kolb last Saturday for next season. They are now with the "Maids of America."

### ACT IN FILM HOUSES

Ike Weber booked the Harmony Trio for a run in a large motion picture house located in the upper part of New York State last week.

## MARION SHOW AT THE COLUMBIA IS BIG PRODUCTION

The Marion Show at the Columbia this week is one of the biggest musical productions that has been at this house in many a moon. The scenes come so fast that it is hard just to say how many there are, all told, but in checking up the program it shows that there are fifteen in the first part and six in the last part, making a total of twenty-one scenes. That's going some for a burlesque show. Yet it wouldn't be just right to call this a burlesque show, its more of a musical revue, with a little bit of everything.

First comes a prologue, an author and the spirit of Shakespeare in one, working in front of a beautiful silk drop. This prologue has well written material and is delivered excellently by John Willard and Edward Davis. The first scene is called "Vanity," a beautiful study in real life. The "Roof Top" with fourteen of the chorus girls in a "cat ballet" is interesting. Carlton Chase and Billy Purl, with the latter working from the front of the house and Chase on the stage work up some comedy and offer a pleasing act.

In the "Garden of Roses" scene Gordon Bennett and Mae Marvin sing "My Pretty Rose" with the chorus in the background prettily. Mary Lee, a shapely young lady, does a dandy toe dance, also in this number.

Florence and Rene, a sister act, do a comedy singing and dancing act in one.

In the "Last Car" scene Dave Marion makes his first appearance and was given a big reception on Monday afternoon. This is really the first spot for the comedy. Marion in his familiar role of "Snuffy" tops them all here from a comedy standpoint, with Walter J. McManus as a house and Billy Purl as the motor-man giving him a close run. This scene is fast and funny, the entire company taking part in it.

Marion has built up a big scene of the "She won't take it" bit and made something of it. He has McManus, Purl, Willard, Chase and the Misses Marvin, Florence and Gray working in it.

For the "Arabia" number, which is sung by Bennett, assisted by the chorus, Marion has two special acts and they are both stupendous, with lighting effects that are artistic. During the number Miss Lee offers a classic dance called the "Dance of the Desert."

Miss Marvin, in her specialty in one, had four songs and she surely put them over.

Another great scene is "The Sidewalks of New York," in which Marion and his "gang" of hoodlums try to bully a cop and don't get away with it. This is a fine comedy scene and it always gets over. It did in other shows of Marion's. In this scene is the real song hit of the show, "Mary Ryan," sung by Gordon Bennett. It is a great waltz number and it should be a popular hit. Bennett gets it over very well.

The "Marion Show" is a very fine entertainment and different than any other show that has been at this house. The program states that the lines and lyrics are by Dave Marion, music by Earl Bronson, dancing numbers by Amelia Bartolletti and Jimmy Stranton and ballet music by J. S. Glickman. It does not say, however, who staged the show, but one can easily see the shrewd hand of that showman, Dave Marion, all through the piece. It has been artistically staged and every little detail is carried out with the utmost care, in every department.

The cast is entirely new to burlesque—not one member do we remember ever seeing at this house before; they work well. The house was very small Monday afternoon, but the show went over big. This is only another Marion success. He has had many in burlesque and is one of the few producers who gives the public something new each season. This is a show that should get money for Marion, it is well worth the price of admission if they charged twice as much as they do, but they can't do this in burlesque.

Marion has this season in his "Marion Show" a great big musical production, with, as we said before, a little bit of everything.

### RUBE BERNSTEIN JUDGMENT

H. Mahieu & Co., Inc., costumers, received a verdict in its favor of a judgment for \$6,493.28 against Rube Bernstein, burlesque man, when the suit was tried last week in the Supreme Court.

The suit was started for a bill due for costumes bought for the Bernstein burlesque show last season. Although represented in court by attorney, he offered no defense and judgment was found by default. Maurice E. Serling, 358 Fifth avenue was attorney for the plaintiff.

### STRICKLAND ON LOEW TIME

Charles F. Strickland and his American Harmony Boys, who are filling in on the Loew time until they open at the Million Dollar Pier, Atlantic City, played a New York American Christmas Fund benefit at the Park Theatre on Thursday night of last week.



## "MERCHANT OF VENICE" BELASCO PRODUCTION ARTISTIC TRIUMPH

SHAKESPEARE'S "THE MERCHANT OF VENICE," staged and produced by David Belasco at the Lyceum Theatre, Thursday evening, December 21, 1922.

### CAST.

Duke of Venice.....A. E. Anson  
Prince of Morocco.....Herbert Grimwood  
Antonio.....Ian MacLaren  
Bassanio.....Philip Merivale  
Gratiano.....W. I. Percival  
Lorenzo.....Horace Braham  
Salarino.....Herbert Ranson  
Solanio.....Reginald Goode  
Shylock.....David Warfield  
Tubal.....Albert Bruning  
Chus.....Morris Strassberg  
Launcelot Gobbo.....Percival Vivian  
Old Gobbo.....Fuller Mellish  
Balthazar.....Charles Harbury  
Stephano.....Edward H. Weyer  
Leonardo.....Edward Crandall  
A Jester.....Warde de Wolfe  
Clerk of the Court.....Nick Long  
A Ducal Messenger.....Henry Brown  
Portia.....Mary Servoss  
Nerissa.....Mary Ellis  
Jessica.....Julia Adler

The two "Davids" triumphed with the production of this Shakespearian play. Warfield was able to reveal in the fact that the ambition of his youth to appear as "Shylock" in a New York theatre under the management of Belasco had become a reality, while Belasco is able to stand firm and say, "I have given the 'Merchant' the best production it has ever had." So both Davids should be happy and contented as on the opening night the audience got up and cheered both actor and producer and lauded their endeavors to the "skies." Nothing more can be asked of an audience, at least sincerely, and this audience was most sincere in showering their approbation upon the two.

In all candor, it can be said that Mr. Warfield's "Shylock" is not an epoch-making one, for in a good many respects it falls short of greatness, but it is sincere, intelligent, and infused with a technique of the stage, a subtle and delicate artistry, that registers every fine intention. What one misses in Mr. Warfield's performance is the vigor and the large variety of the natural tragedian. His voice has a few notes of low, rich vibrance, and he made the most of these. But it lacks range and volume. In moments of extreme passionate utterance it went thin and white, sometimes breaking in the upper range.

Not in stature or in physical vitality is Mr. Warfield equal to Shylock's volcanic outbursts. In passages which require a quick dramatic alternation between contrasting moods—his agony at Jessica's profligacy and his gloating over Antonio's reported losses—a sure artistic intention is obvious, realized to the utmost possibility of the means at his command, but seldom or never the intrinsic force of the scene.

Mr. Warfield's "Shylock" is a close woven texture, consistent and durable. If it falls short of an elder ideal, it is yet prevailing adequate to the situation presented, the story told. It does honor to Warfield's ambition, and that is all one can look for.

Mr. Belasco has outshone himself from the production standpoint. He has spent \$210,000 on this production, which he mounted in nineteenth century style. Never has pictorial Shakespeare been more beautifully embellished and embroidered.

Mary Servoss, who played Portia, was handicapped through a bad cold, but, nevertheless, acquitted herself creditably, fully sustaining her part in each successive scene. Julia Adler, daughter of Jacob Adler, the Yiddish actor, proved a personable and spirited Jessica. Philip Merivale as Bassanio, was excellent. Ian MacLaren as Antonio and A. E. Anson as the Duke of Venice performed most adequately. All in all, Mr. Belasco has surrounded Mr. Warfield with a worthy cast and production, which will probably never be equalled in the history of the theatre, in this or future generations.

Lester Lonergan has been selected to direct the staging of Bertha Kalich's "Jitta's Atonement," which has been translated from the Austrian by Shaw.

## ACTORS' FUND DRIVE

(Continued from page 14)

Harry G. Fuller.  
Mrs. Patrick H. Doyle.  
Mrs. Mary De Milt.  
Jack H. Spies.  
John C. Carlyle.  
Mary Quigley.  
J. H. Kenny.  
J. E. Fitzhugh.  
Newman Roder.  
Robert Seelye Kelsey.  
Marjorie Mortimer.  
Henrietta A. Lyford.

### LIFE MEMBERSHIP

Alice Davis.  
Harry Davenport.  
Phyllis Rankin.  
Winthrop G. Snelling.  
Billy B. Van.  
James J. Corbett.  
Joe McCarthy.  
Florence Emmett.  
Carrie Holbrook.  
(Mlle. Carrie)  
Johnson Briscoe.  
Walter C. Kelly.  
Hugh J. Ward.  
A. J. Kleist, Jr.  
Joseph Dailey.  
Annie Hart.  
Susan Chisnell.  
Mrs. Jacques Martin.

### ASSOCIATE LIFE MEMBERSHIP

Leo Doblin.  
Mrs. Queen Boardman.  
Theodore Ahrens.

### DONATIONS

Bruce McRae.....	\$2.00
Ivan Simpson.....	2.00
Vera H. Tompkins.....	3.00
Elizabeth Risdon.....	2.00
By. Buckler.....	15.00
Fay Templeton.....	250.00
Julia Hurley.....	10.00
Irene Timmons.....	3.00
Shirley Stanley.....	5.00
Edwin Forrest Lodge, New York, Actors' Order of Friendship.....	100.00
Allan Pollock.....	2.00
William Faircloth.....	3.00
Charlotte Walker.....	3.00
Amelia Bingham.....	3.00
Fanny Rice.....	1.00
Myrtle Lawrence.....	1.00
Mrs. Jose Haywood.....	2.00
Mrs. Walter S. Craven.....	1.00
Marguerite Bittner.....	5.00
Shirley Dunn.....	1.00
Frank Condon.....	6.00
Walter Kelly.....	10.00
Jean Adair.....	8.00
A. C. Henderson.....	30.00
Joseph Clark.....	2.00
J. J. Morrissey.....	8.00
George Gaston.....	2.00
Harry Norman.....	2.00
Tom Hadaway.....	12.00
Isabel Lamon.....	2.00
Mathilda Lamon.....	2.00
Lillian Moore.....	6.00
Fanny Rice.....	2.00
Marie Johnson.....	2.00
Henry Buckler.....	4.00
Daniel Reed.....	2.00
Max Morello.....	2.00
Jennie Morello.....	2.00
Josie Haywood.....	2.00
O. M. Paull.....	8.00
Jack Amory.....	4.00
Frank Sylvester.....	2.00
Edward Grace.....	8.00
Frederick Burton.....	2.00
Helen A. Tracey.....	2.00
W. D. Turner.....	2.00
H. P. Webber.....	2.00
Frank Ovane.....	2.00
Laura Bennett.....	2.00
Robert Barrot.....	2.00
George A. Baker.....	100.00
Eva Robeson.....	10.00
Charles Ogle.....	8.00

## "BLOSSOM TIME" RENAMED, OPENS

LONDON, Dec. 25.—Sir Alfred Butt presented Schubert's musical play, called "Blossom Time" in America, at the Lyric Theatre here under the name of "Lilac Time," on December 21st. In the cast are Edmund Gwenn, Jerrold Robertshaw, Robert Nainby, Percy Hemming, Eric Morgan, Jack Kelly, Roy Wilson, Barbara Gott, Florence Vie, Edith Wellesly, Moya Nugent and Clara Butterworth.

## NO DUES TILT FOR TAB. ACTORS

Equity wishes to emphasize the fact that there has been no tilt of dues for members playing tabloids. They remain at \$12 yearly. There will be no advance for performers who come under this classification until Equity has completed an equitable contract covering the working conditions of the tabloid performers.

## "THE ERA" CHANGES HANDS

LONDON, Dec. 25.—The theatrical newspaper, "The Era," has become the property of A. E. Abrahams, who owns the Aldwych and Garrick theatres, as well as many motion picture houses. Lord Dalziel, the former owner, is retiring after 30 years as a journalist.

## EQUITY PLAYERS HAVE HIT IN NEW PLAY, "WHY NOT?"

"WHY NOT?" a comedy by Jesse Lynch Williams, produced by Equity Players at the Forty-eighth Street Theatre, Saturday evening, December 23.

### CAST

Leonard Chadwick.....Tom Powers  
Mary Chadwick.....Margaret Mower  
Molly.....Marguerite Churchill  
Churchill Smith.....Cecil Yapp  
Jane Davidge.....Norma Mitchell  
Evelyn Thompson.....Jane Grey  
Billy Thompson.....Raymond Guion  
Bill Thompson.....Warburton Gamble

The Equity Players, who aimed twice previously this season for something to distinguish themselves from the mob, and which missed in both endeavors, seem to have hit the mark with "Why Not?" the new comedy by Jesse Lynch Williams, which won the Pulitzer prize as the best play of the year and which supplanted "Hospitality" on their bill at the Forty-eighth Street Theatre last Saturday evening.

Not unlike Williams' previous scintillating satire, "Why Marry," his newer work takes another satirical sling at the marital state. He has inquired into the necessity of having a divorce in the home. He has taken two couples, has put them through their paces in mismatched matrimony, cracking the whip of wit over them.

That incompatibility is the divorce court's greatest ally is graphically illustrated in this latest Williams opus. A business man who should have an incentive to work is supported by a very rich wife and has taken to drink. A poet of real talent, who fifteen years ago loved and was loved by this Portia, accepted the money standard which says that one must not marry a girl one cannot support; and so, accompanied by the woman he did marry, he has taken the path downward through hack writing until the opening of the play finds him a butler in the house of his first and only love, and his wife, the parlor maid. This wife, it appears, has likewise long loved and been loved by the bibulous man of the house. The evils wrought by youthful adherence to the romantic standards would all be righted by a double divorce and remarriage. Why not?

There are reasons of law. In this state adultery, and in many states adultery or brutality, are the only legal grounds for divorce. These admirable folk are as incapable of the one as of the other. There remains the resource of collusion resulting in "evidence" that is false. But that is dangerous. So the two wives, who have become fast friends, take a train for Reno while their husbands keep house together to console each other.

Society frowns upon the mismatched quartette, yet condones the affair of another man, well established, who divides his time between his home and that of his mistress on the Drive. This new condition compels the male members to action. Before the curtain falls we find the butler writing blank verse successfully and the business man forsaking his cups for hard and profitable work. They are in a position to grin at society's frowns and they do so immoderately.

Tom Powers, Jane Grey, Margaret Mower and Warburton Gamble comprise the mismatched quartette around whom the action of the piece is woven. Among others in the cast are Marguerite Churchill, Cecil Yapp, Norma Mitchell, and Raymond Guion.

Norah Swinburne, who is to be William Gillette's leading woman in his forthcoming revivals of "Sherlock Holmes" and "Dear Brutus" arrived from London on the Celtic last Monday.

Norman Bel-Geddes has designed the settings for Winthrop Ames' production of "Will Shakespeare," which opens at the National Theatre next Monday night.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

American Girls—Empire, Brooklyn, 25-30; Empire, Newark, Jan. 1-6.  
Big Jamboree—Empire, Toronto, Ont., 25-30; Gayety, Buffalo, Jan. 1-6.  
Billy Watson Beef Trust, Lyric, Dayton, 25-30; Olympic, Cincinnati, Jan. 1-6.  
Bon Tons—Empire, Toledo, 25-30; Lyric, Dayton, O., Jan. 1-6.  
Broadway Brevities—Casino, Boston, 25-30; Columbia, New York, Jan. 1-6.  
Broadway Flappers—Empire, Newark, 25-30; Orpheum, Paterson, Jan. 1-6.  
Bowers Burlesques—Casino, Brooklyn, 25-30; Casino, Philadelphia, Jan. 1-6.  
Bubble Bubble—Gayety, St. Louis, 25-30; Gayety, Kansas City, Jan. 1-6.  
Chuckles of 1923—Casino, Philadelphia, 25-30; Palace, Baltimore, Jan. 1-6.  
Dave Marion's Own Show—Columbia, New York, 25-30; Casino, Brooklyn, Jan. 1-6.  
Flashlights of 1923—Columbia, Chicago, 25-30; Star and Garter, Chicago, Jan. 1-6.  
Follies of the Day—Gayety, Montreal, Can., 25-30; Gayety, Boston, Jan. 1-6.  
Frank Finney Revue—Ebbess, Chicago, 25-30; Gayety, Detroit, Jan. 1-6.  
Folly Town—Grand, Worcester, 25-30; Miner's Bronx, New York, Jan. 1-6.  
Giggles—Olympic, Cincinnati, 25-30; Park, Indianapolis, Jan. 1-6.  
Greenwich Village Revue—Gayety, Omaha, Neb., 25-30; Gayety, Minneapolis, Jan. 1-6.  
Hello Good Times—Gayety, Boston, 25-30; Grand Worcester, Jan. 1-6.  
Hippity Hop—Gayety, Milwaukee, 25-30; Columbia, Chicago, Jan. 1-6.  
Jimmy Cooper's Beauty Review—Gayety, Detroit, 25-30; Empire, Toronto, Ont., Jan. 1-6.  
Keep Smiling—Colonial, Cleveland, 25-30; Empire, Toledo, O., Jan. 1-6.  
Knick Knacks—Majestic, Jersey City, 25-30; Hurtig & Seamon's, New York, Jan. 1-6.  
Let's Go—Gayety, Rochester, 25-30; Lyceum, Ithaca, Jan. 1; Lyceum, Elmira, 2; Stone, Binghamton, 3; Colonial, Utica, 4-6.  
Maid of America—Empire, Providence, 25-30; Casino, Boston, Jan. 1-6.  
Mimic World—Stone, Binghamton, 27; Colonial, Utica, 28-30; Gayety, Montreal, Can., Jan. 1-6.  
Mollie Williams' Show—Miner's, Bronx, New York, 25-30; Empire, Providence, Jan. 1-6.  
Radio Girls—Gayety, Kansas City, 25-30; open Jan. 1-5; Gayety, Omaha, 6-12.  
Reeve's Show—Park, Indianapolis, 25-30; Gayety, St. Louis, Jan. 1-6.  
Rockets—Palace, Baltimore, 25-30; Gayety, Washington, Jan. 1-6.  
Step On It—Star and Garter, Chicago, 25-30; Empress, Chicago, Jan. 1-6.  
"Sliding" Billy Watson, Fun Show—Gayety, Pittsburgh, 25-30; Colonial, Cleveland, Jan. 1-6.  
Social Maids—Orpheum, Patterson, 25-30; Majestic, Jersey City, Jan. 1-6.  
Step Lively Girls—Gayety, Buffalo, 25-30; Gayety, Rochester, Jan. 1-6.  
Talk of the Town—Cohen's, Newburgh, N. Y., 25-27; Rialto, Poughkeepsie, 28-30; Empire, Brooklyn, Jan. 1-6.  
Temptations of 1923—Hurtig & Seamon's, New York, 25-30; Cohen's, Newburgh, Jan. 1-3; Rialto, Poughkeepsie, 4-6.  
Town Scandals—Gayety, Washington, 25-30; Gayety, Pittsburgh, Jan. 1-6.  
Wine, Women and Song—Open, 25-29; Gayety, Omaha, 30-Jan. 5.  
Youthful Follies—Gayety, Minneapolis, 25-30; Gayety, Milwaukee, Jan. 1-6.

### MUTUAL CIRCUIT

Broadway Belles—Gayety, Louisville, 25-30; Park, Indianapolis, Ind., Jan. 1-6.  
Band Box Revue—Duquesne, Pittsburgh, 25-30; Peoples, Cincinnati, Jan. 1-6.  
Baby Bears—Band Box, Cleveland, 25-30; Garden, Buffalo, Jan. 1-6.  
Follies and Scandals—Olympic, New York, 25-30; Star, Brooklyn, Jan. 1-6.  
Frances Farr and Her Pacemakers—Majestic, Albany, N. Y., 25-30; Plaza, Springfield, Mass., Jan. 1-6.  
Georgia Peaches—Garden, Buffalo, 25-30; Park, Utica, N. Y., Jan. 1-6.  
Girls a-la-carte—Ejou, Philadelphia, 25-30; Folly, Baltimore, Jan. 1-6.  
Heads Up—Holyoke, Mass., 28-30; Olympic, New York, Jan. 1-6.  
Hello Jake Girls—Majestic, Wilkesbarre, 25-30; Majestic, Scranton, Pa., Jan. 1-6.  
Jazz Babies—Park, Utica, 25-30; Majestic, Albany, Jan. 1-6.  
Jazz Time Revue—Gayety, Brooklyn, 25-30; Lyric, Newark, N. J., Jan. 1-6.  
Kandy Kids—Empire, Hoboken, 25-30; Gayety, Brooklyn, Jan. 1-6.  
Lafin' Thru—Folly, Baltimore, 25-30; Empire, Cleveland, Jan. 1-6.  
Lid Lifters—Majestic, Scranton, 25-30; Bijou, Philadelphia, Jan. 1-6.  
London Gayety Girls—Star, Brooklyn, 25-30; Empire, Hoboken, Jan. 1-6.  
Mischievous—Lyric, Newark, 25-30; Park, Bridgeport, Conn., Jan. 1-6.  
Monte Carlo Girls—Park, Bridgeport, 25-30; Majestic, Wilkesbarre, Jan. 1-6.  
Pell Mell—Plaza, Springfield, Mass., 25-30; Howard, Boston, Jan. 1-6.  
Pepper Pot—Howard, Boston, 25-30; Holyoke, Mass., Jan. 4-6.  
Pat White and His Irish Daisies—Peoples, Cincinnati, 25-30; Gayety, Louisville, Ky., Jan. 1-6.  
Playmates—Broadway, Indianapolis, 25-30; Lyceum, Columbus, O., Jan. 1-6.  
Runaway Girls—New Empire, Cleveland, O., 25-30; Duquesne, Pittsburgh, Jan. 1-6.  
Smiles and Kisses—Lyceum, Columbus, O., 25-30; Band Box, Cleveland, O., Jan. 1-6.



## B. F. KEITH BOOKING EXCHANGE

Week of January 1, 1922

## NEW YORK CITY

Palace—Mabel Ford & Co.—Harry J. Conley & Co.—Dolly Sisters & Co.—Vivian Segal & Harry Carroll—Jack Wilson & Co.—Patricia—Loyal's Dogs.

Riverside—Powell & Brown—Jones & Jones—Leitzel—Ruth Royce—B. C. Hillman—Vincent Lopez & Orch.—Deagon & McK.

51st Street—China Blue Plate—Irving Fisher—Bostock's Riding School—William Ebbs.

Colonial—Bagger & Sheldon—Dixie Hamilton—When Love Is Young—Runaway Four—Paul Specht & Monte Carlo Band—Tom Smith.

Alhambra—Fifer Brothers & Sister—Booney & Bent—Davis & Pelle—Chief Caulpican—Franklin Ardell & Co.—Jean Granes.

Royal—Al Herman—Eddie Foy & Family—Mary Haynes—Fifty Miles from Broadway—Kellam & O'Dare—Willie Schenck—Jack Joyce.

Broadway—Hall & Dexter—Moran & Mack. Flatbush—Mamaux & Rule—Herbert Clifton—Will Mahoney.

Jefferson (First Half)—Cooper & Ricardo—Piller & Douglas—Donovan & Lee—Cy Compton & Co. (Second Half)—Four Stars—Ona Munson & Co.—California Ramblers—Pressler & Klaisa.

Franklin (First Half)—Polly Moran—Jimmy Lucas & Co.—Hotel Biltmore Band. (Second Half)—Edwards & Beasley—Howard & Clark—Cy Compton & Co.

Regent (First Half)—Mabel Burke & Co. (Second Half)—East Side, West Side—Polly Moran—Bert Levy.

Coliseum (First Half)—The Brians—4 Mortons. (Second Half)—Hotel Biltmore Band—Rockwell & Fox.

Fordham (First Half)—Moore & Freed—Geo. LeMaire—Rockwell & Fox—Miss Juliet. (Second Half)—Mollie Fuller & Co.—Eddie Nelson—Four Mortons—The Brians.

Hamilton (First Half)—Four Stars—Mollie Fuller & Co.—Edwards & Beasley. (Second Half)—Moore & Freed—Mabel Burke & Co.—Geo. LeMaire & Co.—Cooper & Ricardo.

## BROOKLYN, N. Y.

Orpheum—Canova—Pierce & Ryan—Howard's Ponies—Mabel McCane—Wilton Sisters—Aunt Jemima & Band—Johnny Burke.

Bushwick—The Sayton's—Four Camerons—Van & Schenck—Jane Connolly—Dufor Boys—Wellington Cross & Co.

Rivera (First Half)—Pisano & Landauer—Demarest & Collette—East Side, West Side—Pressler & Klaisa. (Second Half)—Miss Juliet—Donovan & Lee—Armand Vosey & Rita Carleton Orchestra.

Far Rockaway (Second Half)—Craig Campbell—Demarest & Collette—Piller & Douglas.

## BALTIMORE, MD.

Maryland—Sybil Vane—Dixie Four—Joe Cook—Alexanders & John Smith.

## BOSTON, MASS.

Keith's—Four Phillips—Van & Tyson—Gus Fowler—Rita Gould—Raymond Hitchcock.

## BUFFALO, N. Y.

Shea's—Raffayette's Dogs—Bender & Armstrong—Hegedus Sisters & Royce—Lillian Shaw—Clark & Bergman—Seed & Austin—Covene Troupe.

## CINCINNATI, OHIO

Keith's—Tan Araki Japs—Autumn Trio—Moody and Duncan—Leipsig—Emily Lea & Co.

## CLEVELAND, OHIO

Palace—Osborne Trio—Boyle & Bennett—Claude and Marion—Billy Arlington & Co.—Olson & Johnson.

105th Street—Bedford & Winchester—Florence Brady—Oliver & Opp—Wayne Marchel & Candy.

## COLUMBUS, OHIO

Keith's—Diaz Monkeys—Harvard Winifred & Bruce—Crafts & Haley—Barrett & Cunneen—Venita Gould.

## DETROIT, MICH.

Temple—Yost & Clady—Kovac & Goldner—Smith & Barker—Janet of France—Jos. K. Watson—Eva Shirley & Band—Pinto & Boyle—Tom Yellerone.

## ERIE, PA.

Colonial—Meehan & Newman—Hall Ermine & Price—Sallee & Robles.

## GRAND RAPIDS, MICH.

Empress—La Polarica Trio—Jackie & Billie—Burns & Lynn—Roxy La Rocca—Eight Blue Demons.

## HAMILTON, ONT.

Aileen Stanley—Merle's Cockatoos—Gordon & Ford.

## INDIANAPOLIS, IND.

Keith's—Cantier's Pony—Four Aces—Healy & Cross—Redmond & Wells—Huston Ray—Beaumont Sisters.

## LOWELL, MASS.

Keith's—Flashes From Songland—R. & W. Roberts—James & Edith James—Cook & Oatman—Lewis & Dody—Lamey & Pearson—Alice Hamilton.

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# VAUDEVILLE BILLS

## For Next Week

## MONTREAL, CAN.

(Dec. 31st)—Harry Hayden & Co.—Lee & Cranston—George Morton—Sherwin Kelly—Mohr & Eldridge—Wright & Deltrich.

Princess—Max Sovereign—Dooley & Storey—Harrison & Dakin—Joseph Diakay—Holmes & Lavere—Cunningham, Bennet & Band—Tom Patricia—Bernt & Partner.

## PHILADELPHIA, PA.

Keith's—Hymack—Shaw & Lee—B. & B. Wheeler—Marion Harris—Leavitt & Lockwood—W. & G. Ahearn—Dotson—Wm. & Joe Mandell—Owen McGivney.

## PITTSBURGH, PA.

Davis—Wilson Aubrey Trio—Jessie Busley & Co. Chic Sale—Al & Fannie Stedman.

## PORTLAND, ME.

Keith's—Bezzasian & White—Whalen & McShane—Hartley & Paterson—Schichtl's Mannikins—Glifoye & Lange—Joe Roberts.

## PROVIDENCE, R. I.

E. F. Albee—Fridkin & Rhoda—Bill. Genevieve & Walters—Ted & Betty Healy—Around the Corner—Freda & Anthony—Creations—Bryant & Stewart.

## QUEBEC, ONT.

Paul Nolan—Rose & Moon—Baroness de Hollub.

## DULUTH, MINN.

Orpheum—Dancing Kennedy—Milt Collins—Harry Holman—Zelaya—Dore's Operadogue—Farnell & Florence—Perez & Marguerite.

## KANSAS CITY, MO.

Orpheum—Morgan Dancers—Clandia Coleman—Fred Hughes—Belle Montrose—Edwin George—Galetti & Kokin—Aerial Valentines—Harry Watson.

Main St.—Althea Lucas—Dougal & Leary—Will & Mary Rogers—Joula & Hawaiians—Ernest Hlatt—Adolphus.

## LINCOLN, NEB.

Orpheum—Hyams & McIntyre—Jack Norton—McCarthy Sisters—V. & E. Stanton—Bailey & Cowan—Meehan's Dogs—Royal Gascoignes—Grace Doro.

## LOS ANGELES, CAL.

Orpheum—C. & F. USHER—Alma Neilson—Perone & O'Pier—Juggleland—Dooley & Gales—Les Gellis—Adele Rowland—Gorman's Revue.

Hill St.—Letter Writer—Pearson, N. & P.—Love Sisters—Thurber & Madison—Hughes & De Brow.

## MEMPHIS, TENN.

Orpheum—Henry Walthall—Bryan & Btodpick—Keno, Keyes & Melrose—Mme. Hermann.

## MILWAUKEE, WIS.

Palace—Kerr & Weston—Marry Mc—Sully &

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## ROCHESTER, N. Y.

Keith's—Harry Moore—Kane & Grant—Chas. Ahearn—Haru Onuki—Crawford & Broderick—Billy Sharpe Revue—Hawthorne & Cook—Rupert Ingeles & Co.

## SYRACUSE, N. Y.

Keith's—Bob Anderson & Pony—Gene Morgan—Land of Nippon—Duffy & Sweeney—Land of Laces.

## TOLEDO, OHIO

Keith's—Blanch Sherrwood & Bro.—Cahill & Romaine—Marion Murray & Co.—Vaughn Comfort—Brown & Whittaker.

## TORONTO, ONT.

Shea's—Boy & Boyer—Jue Quon Tai—Powers & Wallace—Meyers & Hanaford—Margo Waldron—Trixie Friganza.

## WASHINGTON, D. C.

Keith's—Murray & Oakland—Duncan Sisters—Duel de Kerjarti—Rae & Emma Dean—Hymack.

## ORPHEUM CIRCUIT

Week of January 1, 1923

## CHICAGO, ILL.

State Lake—Koroll Bros.—Rekeft Dancers—Zuhn & Dreis—Senator Murphy—Williams & Taylor—Jack George Duo.

Palace—Blossom Seeley—Edith Tallafiero—De Maro & Shelk Band—Bankoff & Co.—Walters & Walters—Faber & McGowan—Nagfys.

## DENVER, COLO.

Orpheum—Morton & Glass—Leo Beers—Glenn & Jenkins—Royal Gascoignes—Andrieff Trio—Rose, Ellis & Rose—Williams & Wolfus.

## DES MOINES, IOWA.

Orpheum—Harry Langdon—Seattle Harmony Kings—Vincent O'Donnell—Babcock & Dolly—Johnson & Baker—Chandon Trio—Weaver & Weaver.

Houghton—Al K. Hall—Brown Sisters—Lucas & Lux.

## MINNEAPOLIS, MINN.

Hannepin—Creole Fashion Plate—Flashes—Smith & Strong—Flisher & Gilmore—Herbert & Dare—York & King—Carl Emmys Pets.

## NEW ORLEANS, LA.

Orpheum—Van & Corbett—Paul Decker—Flo Lewis—Lydel & Gibson—Jack Osterman—J. & J. Gibson—Marmelin Sisters.

## OAKLAND, CAL.

Orpheum—Middleton & Spellmeyer—Scanlon Deno & S.—Frank Ward—G. & P. Magley—Elly—Flirtation.

## OMAHA, NEB.

Orpheum—Victor Moore—Bobby Henshaw—Folly & Le Ture—Leo Donnelly—Novelty Clintons—Lawton—Gretta Ardine.

## PORTLAND, ORE.

Orpheum—Roscoe Ails—Wilfred Clark—Bert Fitzgibbons—Eddie Miller—Hegedus Sisters—El Rey Sisters—Jack Hanley.

## SACRAMENTO AND FRESNO

Orpheum—Wayne & Warren—Ely Zardo—J. B. Hymer—Bernard & Garry—DeWitt, Burns & Tor.—Florenia—Bobby Folsom & Band.

## ST. LOUIS, MO.

Orpheum—Family Ford—Mo Mo & Ju Ju—Davis & Darnell.

## ST. PAUL, MINN.

Orpheum—Rae Samuels—Valand Gamble—Frawley & Louise—Senator Ford—Bessie Clifford—Zelda Broa—Franklyn Charles—Grace Huff.

## SALT LAKE CITY, UTAH

Orpheum—Henry Santry—H. & A. Seymour—Bill Robinson—D. D. H.—Little Billy—McDevitt, Kelly & Quinn—McRae & Clegg.

## SAN FRANCISCO, CAL.

Orpheum—Eddie Leonard—Billy Dale—Hallen & Russell—Tuscane Bros.—Prodteering—Quixy Four—Walter C. Kelly.

Golden Gate—Sig. Frisco—Burke & Durkin—Mallia & Hart—Dugan & Raymond—Vardell Bros.

## SEATTLE, WASH.

Orpheum—Lou Tellegen—Spencer & Williams—Langford & Frederick—M. & F. Miller—Herberts—Catts Bros.—Visser & Co.

## SIOUX CITY, IOWA

Orpheum—Bevan & Flint—Harry Watson—Billy Glason—George Lovette's Concentration—Gordon & Day—Cohen & Dupree.

## VANCOUVER, B. C.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Stan Stanley—Pietro—Flying Henrys.

## WINNEPEG, MAN.

Orpheum—Stars of Yesterday—Marc McDermott—Ethel Parker & Boys—Jack La Vier—Berzac's Circus—Valand Gamble.

## F. F. PROCTOR

Week of December 25, 1922

## NEW YORK CITY

Fifth Ave. (Second Half)—Samaroff & Sonia—Willie Solar—Mabel Burke Co.—Marino & Martin—Donovan & Lee—Dragan & Mack—Bobby McLean Co.—Mabaux & Rule.

125th St. (Second Half)—Mae West Co.—Wm. H. Turner Co.—Markel & Gay—Dress Rehearsal—Noe & G. O'Meara—Randall & Marston.

58th St. (Second Half)—Kennedy & Kramer—Peal's Blockheads—Yates & Carson—Margie Coates—Lane & Freeman—Marriage vs. Divorce.

23d Street (Second Half)—Ben Beyer—Quintette & Wymberly—Denoyer & Denia—Mecca Four—Will Mahoney—Cy Compton & Co.

## ALBANY, N. Y.

(Second Half)—Holman Bros.—Elsie White—Hugh Herbert Co.—B. C. Hillman Co.—Melody & Steps.

## NEWARK, N. J.

Herbert Clifton—Rockwell & Fox—Speeders—Hall & Dexter—Class, Manning & Class—Doris Duncan—Jim Carr Co.—Sheldon Ballentine Co.—Sybil Vane Co.

## MT. VERNON, N. Y.

(Second Half)—Sybil Vane Co.—Chic Sale—Bob La Salle Co.—Snow, Columbus & Hector—Young America—Max's Novelty Circus.

## ELIZABETH, N. J.

Mecca Four—Cy Compton Co.—Elano & Marshall—Markel & Gay—Toney & Morgan—Jean Clark Co.

## SCHENECTADY, N. Y.

(Second Half)—Fondell Four—Merrett & Coughlin—Little Cinderella—Landau's Orchestra.

## TROY, N. Y.

(Second Half)—Garcinetti Bros.—Geo. Morton—Cook & Oatman—Shone & Squires—Minstrel Revue.

## YONKERS, N. Y.

(Second Half)—Allman & Harvey—Briscoe & Rauh—Jim McWilliams—B. R. O. P.—Barton's Revue.

## POLI CIRCUIT

Week of December 25, 1922

## BRIDGEPORT, CONN.

Poli's (Second Half)—Mignonette Kokin—Eddie Cassidy—Frisco—Holland & Oden—Shaw's Circus. Capitol (Second Half)—Reiff Bros.—Money is Money—Joe Roberts—Fern Marce—Princeton Five.

## NEW HAVEN, CONN.

Palace (Second Half)—Frank Wilson—Fletcher & Pasquale—Marie Gasper—Little Driftwood—Welch, Mealy & Montrose—Fashion Shop.

## SCRANTON, PA.

Poli's (Second Half)—Lillian & H. Ziegler—Morgan & Ray—Bob Albright Co.—Edwards & Beasley—Hazel Green Co.

## SPRINGFIELD, MASS.

Palace (Second Half)—Rokotus—Franklin & Hall—Up Town & Down Town—Burns & Wilson—Laura Beredetto.

## WILKES-BARRE, PA.

Poli's (Second Half)—Melinda & Dade—Anna Mace Co.—Louise Carter Co.—McCormick & Winehill—Rulow Co.

## WATERBURY, CONN.

Palace (Second Half)—Dawson, Lanigan & Covert—Arthur Whitelaw—Revela Petite—Blum & Sher—White, Black & Useless.

## WORCESTER, MASS.

Poli's (Second Half)—Hugh Emmette Co.—Orren & Drew—Hartley & Paterson—Johnson & Hayes—Dolly Davis Revue.

(Continued on page 25.)

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Ingersoll's Pier Ball Room, Detroit  
Miss Fontaine's beautiful Oriental  
Dance is one of the hits of the  
Revue—All Papers.



## CIRCUS

## THE DEMOTTS RETIRE

William DeMott and his wife, Unice, bareback riders, have retired from the circus business and the famous DeMott family of riders has passed into history. Josie DeMott Robinson, one of the greatest lady riders of her time, retired from the sawdust ring some time ago and established a riding school on Long Island. Mrs. Louise DeMott Stickney, wife of Robert Stickney, Jr., also a great rider at one time, as was her husband, is now living in Platte, Neb. Mr. Stickney, Jr., is now engaged in breaking high school and trick horses for a big horse dealer of that city. The DeMotts come from an old family of riders, their father, James DeMott, was a great rider and on account of his small physique rode as a woman. Their mother, Mrs. Josephine Turnour DeMott, was a great rider a couple of generations ago, and she was the daughter of the famous French horsewoman, Madame Turnour.

## CIRCUS ACT IN VAUDEVILLE

John Barry, owner and manager of Campbell Bros. Two-Car Circus, in Winter quarters at New Egypt, N. J., will put the Barry Trained Animal Circus in vaudeville and indoor circuses this winter. The act opens at the Garden theatre, Baltimore, Md., for Christmas week and then goes to Philadelphia for several weeks. The act consists of a small trained elephant, two trained ponies and dogs and a hurdle mule. This is the first trained hurdle mule to appear in vaudeville. The act is presented by Miss Taylor and Walter Allen.

## LOWANDE CIRCUS CLOSED

According to a letter received from Tony Lowande, the well-known South American circus owner, he states that the circus that his brothers, Alex and Oscar, organized in New York and took to Central and South America had closed; that Alex Lowande had returned to his home in New York and Oscar Lowande had joined the Shipp & Feltus Circus now touring South America.

## BARNES SHOW TO PLAY EAST

Murray Pennock, general agent of the Al. G. Barnes Circus, spent several days in New York on business for his circus and left last week for Chicago. It is rumored that the Al. G. Barnes Circus will play a great portion of the eastern territory, as the show last season played to a very good business as far east as Lancaster, Pa.

## SPARKS BUYS CAR

Chas. Sparks purchased for the John Sparks Circus the privilege car of the Campbell-Bailey-Hutchinson Circus, Tabor, N. C., the car is fully equipped and in first class condition. Mr. Sparks also purchased a large tiger act, Polar bear act and sixteen trained horse act from the Hagenbeck Company through their agent, John Benson.

## FAIR BROS. OPEN IN PHILADELPHIA

Fair Bros. & Wonder Tip Top Shows, Nos. 1 & 2 will as usual open the season of 1923 on the circus lot, 19th and Huntington Park avenue, Philadelphia, during the spring circus engagement of Ringling Bros. & Barnum & Bailey Combined Shows after the Philadelphia date the both shows combined will start on a western tour.

## HOLLAND WITH MAIN

Ed. Holland, one of the oldest circus men in the business, will again do the 24-hour work ahead of the Walter L. Main Circus. He is now at his home in Hawthorne, N. J.

## INDOOR CIRCUS AT NORFOLK

John W. More Indoor Circus will play for the Shrine at Norfolk, Va., Jan. 6th to 13th. They just closed a very successful engagement for the Shrine at Washington, D. C.

## CHRISTY TO ENLARGE SHOW

G. W. Christy of Christy Bros' Trained Wild Animal Show with his General Agent Bert Rutherford are now in New York. The show will be enlarged to fifteen cars for the coming season and they have purchased in addition to the five cars several animals including three elephants. The show will be dressed with new wardrobe for both the parade and spec, and when it takes the road this coming season will rank as one of the best fifteen cars in the business. Messrs. Christy and Rutherford will visit Chicago, Kansas City and St. Louis before returning to the winter quarters in Beaumont, Tex.

## ANDREW DOWNIE IN NEW YORK

Andrew Downie of the Walter L. Main Circus passed through New York last week on his return to winter quarters at Havre DeGrace, Md., from Chicago where he purchased an 84-foot car for his advance. F. J. Frink, his general agent who has been in Chicago attending the Billposters Convention, returned east by the way of Cincinnati to attend to some business and will return to his home in Oxford, Pa. for the holidays.

## PATTERSON SHOW GOING OUT

The Great Patterson Trained Animal Circus will again take the road this coming season under direction of James Patterson, proprietor and manager, Paoli, Kansas. Mr. Patterson will add several animals to his menagerie, including two or more elephants. Ed. L. Brannan will be the general agent.

## CURRAN PLAYING IN SOUTH

Charles F. Curran, late of Lincoln Bros. Circus and this season with Smith's Greater Shows, will play this winter through the South starting at Charlotte, N. C., with a small railroad circus under the title of Chris Smith's Trained Wild Animals and Lincoln Bros. Circus Combined.

## ENLARGING SPARKS SHOW

Charles Sparks, manager of the John Sparks Circus, will add five more cars to their train and one of the several acts to be added is the purchase of the Walter Beckwith Famous Five Trained Fighting Lions, together with arena, props, etc.

## CASINO ADDS NOVELTIES

Joe Casino, the original Del Torelli, will add several new novelties to his act which he has signed again with Ringling Bros. & Barnum & Bailey Shows Combined, making his fifteenth consecutive season with the above shows.

## WILL TAKE OUT CIRCUS

Hunt and Hawn, late of the Rhoda Royal Circus and now touring the South with their two-car minstrel show under canvass, will organize and take out a five-car circus this coming season.

## ELDRIDGE IN NEW YORK

Art. Eldridge well known horse and elephant trainer, is wintering in New York. He has several offers for the coming season, but as yet has not decided as to which circus he will be with.

## ROBBINS INDOOR CIRCUS PLAYING

Milton A. Robbins, son of the late Frank A. Robbins, has organized The Robbins Indoor Circus Company and is playing dates at present through Illinois.

## FENTON BACK WITH MAIN

Jack Fenton, last season elephant banner man with the Walter L. Main Circus, will be back with the circus this coming season in the same capacity.

## OUTDOOR EXPOSITIONS

## MOHR CONVICTED IN BRUNEN CASE

Mrs. Doris Brunen, widow of John Brunen, the carnival magnate, was acquitted of complicity in the latter's murder, while her brother, Harry C. Mohr, was convicted of murder in the first degree with recommendations being made by the jury for life imprisonment.

Brunen, well known in the carnival and circus field, was killed last Summer while sitting in his home at Riverside, N. J., reading a newspaper, when a bullet fired from a revolver on the outside of the home entered his heart.

There had been bad feeling in the Brunen family, both between Brunen and his wife and Brunen and his brother-in-law who had been operating a show for him. Investigation finally resulted in the arrest of Charles Powell, a former employee of Brunen who confessed that he had done the shooting at the instigation of Mohr. Mohr and Mrs. Brunen were then taken into custody. Hazel Brunen, a daughter of the dead showman, at the time of the arrests sided with her stepmother and her brother but shortly before the trial changed her mind and instead of testifying for the defense cast her lot with the prosecution. This change of mind was brought about through the daughter of the showman bringing suit against her stepmother.

## PIGMY ELEPHANT AT ZOO

The Bronx Zoological Gardens, New York City, N. Y., have just received a female African pigmy elephant (Tiny), two and one-half years old, about 32 inches high, weighing 400 pounds. This species of elephant is known in Africa as the water elephant and the males grow to a height of not over six feet two inches. Would advise all showmen visiting New York to run out and see this wonderful elephant and besides you can see the most wonderful collection of animals in any zoo in the world.

## THE BOYDS RETURN HOME

Larry Boyd and wife of the "World of Mirth" Shows after a trip to Toronto, Chicago, and New York have returned to their home in Richmond, Va., for the holidays. Boyd and Linderman, owners of the show, will enlarge their show for the coming season and have already placed their order for an entire new set of tops for their different attractions.

## DEMAREST HAS NEW ACT

Barney Demarest, the well-known horseman, has gotten together a fine string of high school jumping and trained horses and ponies, including his beautiful posing horse and dogs. He played several of the Southern fairs as a free act with his stock.

## AMUSEMENT CO. ENLARGING

Westchester Amusement Co., of Yonkers, N. Y., will enlarge their show for the coming season. They own all of their own rides and report very good business last season.

## HOLSTEIN BACK IN NEW YORK

Al. Holstein, the well-known outdoor showman, after an absence of four years from the east is again back in New York and will be the general agent of the George L. Dobbins Shows this coming season.

## COOK WITH WAGON SHOW

D. Clinton Cook, of Trenton, N. J., late of Cook and Wilson & Cook Bros. Railroad Shows, will take the road again this coming season with a wagon show.

## VA. FAIR ASSN. MEETS ON JAN. 15

The Virginia State Fairs Associations will hold their annual meeting at the Murphy Hotel, Richmond, Va., January 15 and 16, 1923.

## JOHN SHEESLEY IN HOSPITAL

John Sheesley, of the Greater Sheesley Shows, wintering at the Fair Grounds, Milwaukee, Wis., is at the hospital in Rochester, Minn., undergoing a minor operation. Robert Whitey Joslyn is again back with the show as general agent and has just moved his family from Washington, D. C., to the Juneau Court, 134 Juneau street, Milwaukee. Red Hicks, of the Sheesley Show, is in New York to buy several animals, including an elephant.

## FIGHTING LIONS AT MACON

Walter Beckwith's Five Fighting Lions, after a tour of several weeks playing vaudeville dates in and around Chicago, will be shipped to the John Sparks Circus Winter quarters, Macon, Ga., at the close of their engagement at Paducah, Ky., December 23, and in the future will be known as Charles Sparks' Famous Five Fighting Lions. Stephen Batty, their present trainer, will remain with the act.

## BECKWITH GOES TO CUBA

Walter Beckwith, with his moving picture lion Jim, who was featured in the Tarzan pictures, sailed from New York December 23 for Havana, Cuba, to join the Borelles Circus. Mr. Beckwith has disposed of all his moving picture and trained lions with the exception of Jim. He will announce his plans later for next season.

## ZEIDMAN IN NEW YORK

William Zeidman, of Zeidman and Pollie Exposition Shows and Wild Animal Circus Combined, is in New York with his general agent, Robert R. Kline. Mr. Zeidman has just closed a contract for one of the new Catapillar Rides for his show. Mr. Pollie is spending the holidays at his home in Grand Rapids, Mich. The show's Winter quarters are at Nitro, Charleston, W. Va.

## FAIR SECRETARY IN NEW YORK

John Montgomery, secretary of the Norfolk, Va., Fair, is in New York City for the holidays. He will return to Norfolk early in January. He reports that the fair was a wonderful success both financially and the largest attendance in its history.

## CHARLES WALKER IN NEW YORK

Charles M. Walker, of Rochester, N. Y., concessioner, ride owner and builder of amusement devices, is in New York on business and while here closed several contracts. Mr. Walker will return to Rochester for the holidays.

## ROBBINS TAKING OUT SHOW

The Robbins Family of acrobats of New York City, now playing the Keith time with their act, will take out a wagon show this coming season featuring their own act along with trained ponies, dogs, mules, etc.

## LEON MARSHALL IN TAMPA

Leon Marshall, well-known carnival and minstrel showman and manager of Midway at the Norfolk, Va., Fair, is now located at Tampa, Fla., where he is steward of the Elks Club.

## CLYDE HIPPLE IN FLORIDA

Clyde Hipple and wife, last season with Frank J. Murphy Shows, is spending the Winter in Florida this year, stopping at Miami.

## JOHN B. BAKER IN NEW YORK

John B. Baker, the well known showman of Washington, D. C., is now in New York on business. He will put out some war shows this coming season.

## NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH. F. L. FLACK, MANAGER, 38 EAST WOODBRIDGE ST., DETROIT, MICH.



# SEASON'S GREETINGS

# VERA GORDON

## WITH HER OWN COMPANY

## IN A NEW PLAYLET "AMERICA"

By EDGAR ALLEN WOOLF and WILLIAM SIEGEL

THIS WEEK B. F. KEITH'S PALACE. NEXT WEEK, JAN. 1st, B. F. KEITH'S COLONIAL. DIR. LEW GOLDER.

### PLIMMER TO PRODUCE PLAY

Walter Plimmer, Jr., has been engaged for the Naval Academy, Annapolis, Md., to produce Ruth Chatterton's play "Come Out of the Kitchen," at their annual entertainment.

### HILLIARD RECUPERATING

Robert Hilliard is convalescing from his recent illness at Asheville, N. C. He is accompanied by Mrs. Hilliard and his physician.

### CHICAGO GETS "ZENO" FIRST

"Zeno," the new mystery play by Joseph F. Rinn, produced by Lee Kugel, will be seen in Chicago for an indefinite run before it comes to New York. It will open on January 1 in Utica, with Binghamton and Elmira to follow, playing from two to three days in each city, and is due in the Windy City about January 15.

The cast includes George Nash, Effie Shannon, James Crane, Ned A. Sparks, Helen Gill and Donald McClellan.

### WHERE IS IDA POPPY?

ROCHESTER, N. Y., Dec. 25.—Mrs. Elizabeth Poppy, of 423 Magee avenue, this city, is very anxious to learn the whereabouts of her daughter, Ida May Poppy, who was last heard of in the chorus of the Ben Welch Show in 1919. She is known on the stage as May Norman.

Madelaine Collins, English grand Opera singer, is making her debut in American vaudeville. This week she is appearing at the Maryland, Baltimore.

### 4TH "CAT AND CANARY" OPENING

Kilborn Gordon is launching his fourth "Cat and Canary" company which will open in Binghamton January 5. After playing three weeks in New York state the show is to be sent through Canada for a tour. John Peltrit will be business manager of the company.

Phil Baker, who recently closed with Jack Singer's unit show, "Hello, New York," has been added to the cabaret at Monte Carlo.



SAM MOORE & CARL FREED  
in "SPOONING AND BALLOONING"  
Playing B. F. KEITH CIRCUIT

## SEASON'S GREETINGS FROM

# EARL LINDSAY

### Producer

#### who has staged

"Ye Song Shoppe"  
"Kiss Me"  
"Flashes"  
"Flotilla Revue"  
Reisenweber's (four shows)  
Maxim's (three shows)  
"Rings of Smoke"  
"Wm. Rock's 'Silks and Satins'"  
"Renee Roberts & Co."  
"Claridge Revue" (Montreal)  
"Kenmore Hotel Revue" (Albany)  
"Steppin' Around"

#### who has staged

Frank Farnum in "Everybody Step"  
"Extra Dry"  
"Three Brox Sisters"  
"Mack Sennett Bathing Girls"  
"California Bathing Girls"  
Julian Eltinge ("Elusive Lady")  
"A Reckless Eve"  
"Page Miss Venus"  
"Florenz Tempest"  
"Nixon Cafe Revue" (Pittsburgh)  
"Revels of 1922"  
"Fox Sunshine Bathing Girls"

and Vaudeville's newest sensation, "Earl Lindsay's Follies of Vaudeville." Many others and many more to follow.

WRITER OF SPECIAL MATERIAL

Talented performers communicate with me at 300 West 49th St. Longacre 3720.



## Friendly Critics

No woman is so discriminating a critic as the woman of the stage. It is therefore a high compliment that I. Miller is so widely patronized by stage folk. Since the beginning of his business, the I. Miller skill in creation has enjoyed the recognition of the profession.

## I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p. m.

In Chicago—State Street at Monroe



Mr.  
and  
Mrs.

# FRED REEB

*Eccentric Dutch Comedian*

Wishing all my friends A Happy New Year! I'm happy, just signed with J. HERBERT MACK for his "MAIDS OF AMERICA" Company for another season. Thanks for other offers.

MERRY  
CHRISTMAS  
FROM ALL

## STARS OF BURLESQUE

HAPPY  
NEW YEAR  
FROM ALL

JACK LaMONT AND FUQUAY JACK

FEATURED  
WITH  
BAND  
BOX  
REVUE

First season  
in burlesque  
late with  
Fanchon and Marco  
Show

PHYLLIS CARSETH

Youngest  
Prima Donna  
in burlesque with  
Jules Michael  
Runaway Girls

DANCER

Florence De Vere

WITH  
J. HERBERT  
MACK'S  
MAIDS OF  
AMERICA

THE  
STUTTERING  
HIT OF  
TEMPTATIONS  
1922

JOE YULE

SIGNED FOR  
THREE YEARS  
MY SUCCESS DUE  
TO DON CLARK

NOW TOURING  
WITH  
HARRY FIELDS'  
HELLO JAKE  
GIRLS

JOHNNY WALSH AND TAYE CHARLIE

WATCH US GROW  
DOING OUR  
DANCING  
SPECIALTY

SOUBRETTE?  
INGENUE??  
PRIMA DONNA???  
WHAT AM I???

LOUISE WRIGHT

SEE ME  
AND JUDGE  
FOR YOURSELF  
IN "HELLO,  
GOOD TIMES"

INGENUE  
LEADS

DOING  
SPECIALTY ALSO

PEACHES PONTON

WITH  
LAUGHIN'  
THRU

DOING  
SPECIALTY  
AND  
PLAYING  
PARTS

MARKS, VITALE and MARKS

WITH  
AL  
REEVES  
SHOW

PRODUCING  
STRAIGHT  
MAN

AL GOLDEN

LAUGHIN  
THRU  
OF 1922

SINGING AND ACROBATIC  
DANCING JUVENILE  
DOING SPECIALTY

Open for Offers for Next Season

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette  
ALSO NUMBER PRODUCER  
JAZZ TIME REVUE

PRINCIPAL  
COMEDIAN  
DOING  
DUTCH

TOMMY BURNS

WITH  
TOM  
SULLIVAN'S  
MONTE  
CARLO GIRLS

Featured with  
"Hello Good Times"  
Personal  
Direction  
JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

ECCENTRIC  
DUTCH  
COMEDIAN

BILLY TANNER

WITH  
PECK & KOLBS  
FOLLIES AND SCANDALS

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922"



## VAUDEVILLE BILLS

(Continued from page 21)

### CHICAGO KEITH OFFICE Week of December 31, 1922

#### CINCINNATI, OHIO

Palace—Melnotte Duo—Paul Rahn Co.—Home Town Follies—Awkward Age—Buddy Walton.

#### CLEVELAND, OHIO

Hippodrome—Koban Japs—Burns & Lorraine—Sullivan & Myers—Larry Comer—Mme. Doree's Co.

#### CLINTON, IOWA

Capitol (First Half)—Kelly & Pollock. (Second Half)—The Humphreys—Marston & Manley—Sinclair & Gray.

#### DAYTON, OHIO

Keith's (First Half)—Bender & Armstrong—Broadway to Bowery—Glanigan & Morrison. (Second Half)—Sandy—Miller & Bradford—Fenton & Fields—Gus Edwards Revue.

#### DETROIT, MICH.

La Salle Garden (Second Half)—Lew Cantor Road Show. (Second Half)—Four Nightingales—Kerr & Ensign—Stone's Novelty Boys.

#### EVANSVILLE, IND.

Victory (First Half)—Humphreys—Primrose Four—Van & C. Avery—Dave Manley—Al Moore's Band. (Second Half)—Five Petrows—Morris & Block—Al Lester Co.—Al Moore's Band.

#### FT. WAYNE, IND.

Palace (First Half)—Julia Edwards—Foster of U. (Second Half)—Whitefield & Ireland—Cleveland & Dowry—Skelly-Hell Revue.

#### HUNTINGTON, IND.

Huntington—Humberto Bros.—Jessie & Hurlburt.

#### INDIANAPOLIS, IND.

Palace—Two Edwards—O'Neill Twins & B. Listen Lester—Chas. Wilson—Toni Gray Co.—Seven Brown Girls.

#### KOKOMO, IND.

Strand (First Half)—Vallal & Zermaine—Fries & Wilson—F. & E. Halls—Cleveland & Dowry—Camille Trio. (Second Half)—Chief Blackhawk Co.—De Witt & Robinson—Lillian Gonne Co.—Roy La Pearl—Buzzin's Band.

#### KALAMAZOO, MICH.

Regent (First Half)—B. Sweeney Co.—Daniels & Walters—Seamon Conrad Co.—Grace Ayers Co. (Second Half)—Sealo—Kelly & Pollock—Revue Resplendent.

#### LANSING, MICH.

Regent (First Half)—Mowatt & Mullen—Edmonds & Lavelle—Bobby Jaxon Co.—Hager & Goodwin—Stone's Novelty. (Second Half)—Ward & Zeller—Block & Dunlap—J. Broderick Co.—Galoway & Garotte.

#### LEXINGTON, KY.

Ben Ali (First Half)—Lyle & Virginia—Miller & Bradford—Wm. Edmunds Co.—Fenton & Fields. (Second Half)—Harvey, Haney & G.—Broadway to Bowery—Dave Roth.

#### LIMA, O.

Faurot (Second Half Only)—Girl in Moon—Let's Go—Al Tucker—"Smiles."

#### MUSKEGON, MICH.

Regent (Second Half)—Grant & Wallace—Marston & Manley—Jack Broderick Co. (Second Half)—Mowatt & Mullen—Hager & Goodwin—Bobby Jaxon Co.

#### RICHMOND, IND.

Murray (First Half)—Chief Blackhawk Co.—Lillian Gonne Co.—Roy La Pearl—Buzzin's Band. (Second Half)—Camille Trio—Reynolds & White—Frank & E. Halls—Primrose Four.

#### SAGINAW, MICH.

Jeffers Strand (First Half)—Ward & Zeller—Block & Dunlap—Revue Resplendent. (Second Half)—B. Sweeney Co.—Thelma—C. Seamon Co.—Grace Ayers Co.

#### TERRE HAUTE, IND.

Liberty—The Le Vals—McDermott & Vincent—Golden Bird—Farrell, Taylor Co.

### B. F. KEITH BOOKING EXCHANGE Week of December 25, 1922

#### NEW YORK CITY

Broadway—Demarest & Collette—Gautier's Bricklayers—Richard Kean—Harry Stoddard—Dance Creations.

Hamilton (Second Half)—Mel Klee—Raul & Bek—Dooley & Morton—Miss Ioleen—Herbert's Dogs. Coliseum (Second Half)—Arnaut Trio—Combe & Nevins—Bostock's Riding School—Murray & Oakland.

Jafferson (Second Half)—Howard's Ponies—Rolland & Ray—Winton Bros.

Fordham (Second Half)—Belle Baker—Harry Conley—Cooper & Ricardo—Four Mortons.

#### BROOKLYN, N. Y.

Prospect (Second Half)—Margot & Francois—Eddie Burden Co.—Smythe & James—Jule Black & Vacation—A Night in Spain.

Rivers (Second Half)—Moss & Frye—Eddie Fox & Family—Dillon & Parker—Allen & Canfield—Lyons & Yocco—Booth & Nina.

Flatbush—Patricola—Loyal's Corines—Rule & O'Brien—Geo. LeMaire Co.—Harry Burns Co.—Pincer & Douglas.

Greenpoint (Second Half)—Phil Adams Co.—Sully & Kennedy—Judson & Cole—Fred Bowers Revue—Camilla's Birds—Mignon—Mack & Lane.

Henderson's, Coney Island (Second Half)—Butler & Parker—Weber & Ridnor—McGrath & Deeds—Franklyn Farnum Co.

#### ASBURY PARK, N. J.

(Second Half)—Parisienne Trio—Kelly & Drake—Smith & Nash—Lindley Screamers.

#### ALBANY, N. Y.

Orpheum (Second Half)—Alex. Sparks Co.—Grey & Old Rose—Harold Kennedy—Texas Four—Ella Bradna Co.

#### ALTOONA, PA.

Orpheum (Second Half)—Russell & Hayes—The Movie Masque—King & Irwin—Trovato—Edith Clasper & Boys.

#### AMSTERDAM, N. Y.

(Second Half)—Adons & Dog—Knapp & Cornelia—Oscar Lorraine—Dave Schooler Co.

#### AUBURN, N. Y.

Jefferson (Second Half)—Naynon's Birds—Haley Sisters—Sampson & Douglas—Dancing Shoes.

#### BAYONNE, N. J.

(Second Half)—Follette's Monks—Jack Sidney—Overholt & Young—Mack & Stanton—Seven o' Hearts.

#### BINGHAMTON, N. Y.

(Second Half)—Frank Work—Castleton & Mack—Low Leonard Co.—Charles Keating—Bobby Jarvis Co.—Gruet, Kramer & Gruet—Jeannette & Shields.

#### BRADFORD, PA.

(Second Half)—Anderson & Yvel—Mattylee Lipard—Rainbow Six.

#### BROCKTON, MASS.

Strand (Second Half)—The Sterlings—Gilfoyle & Lang—Adams & Griffith—Girle & Her Dandies.

#### BANGOR, ME.

(Second Half)—Vaca—Hall & Motha—Polly Russell Co.—Boreo—The Rios.

#### BOSTON, MASS.

Boston—Maxie Lunette—Ernie & Ernie—Rolland, Kelly & Co.—Walton & Brant—Elm City Four.

Scolley Sq.—Wonder Seal—Marie Sparrow—Mr. & Mrs. W. Hill—Sully & Thomas—J. Rosmond Johnson.

Washington St.—Johnny Reynolds—Yule & Richards—Travers, Douglas Co.—Taylor & Bobbie.

Howard—Chung Hwa Four—Two Stenards—Paul Nolan Co.

Bowdoin Square—Kenny & Ellis—Brent Hayes.

#### CLARKSBURG, W. VA.

(Second Half)—The Baltas—Hayward & Irwin—The Haunted Violin—Raynor & Norret—John S. Blundy Co.

#### CAMBRIDGE, MASS.

Central Square (Second Half)—Alfred Farrell Co.—Bradbury Scully—Sager Midgley Co.—Carson & Willare—Van Horn & Inez.

#### CHESTER, PA.

(Second Half)—Paul Hill & Co.—Jack Little—Herbert Ashley Co.—Swor & Conroy—Clown Revue.

#### CANTON, O.

Radium Visions—Ahearn & Peterson—Burke, Barton & Burke—Peggy Brooks—Lew Dockstadter—Caesar Rivoli.

#### ELMIRA, N. Y.

(Second Half)—Tiny Ritchie Co.—Crew & Pates—Three Little Maids—Dolly Dimpin—Honey Boys.

#### EASTON, PA.

Able (Second Half)—Joe St. Onge Co.—Pool & Corvan—Henry Horton Co.—Polly & Oz—Rose of Harom.

#### FITCHBURG, MASS.

Gumming's (Second Half)—Nora Jano & Karl—Jean Boydell—Manning & Hall—Ray & Willard—O. K. Legal.

#### FAIRMONT, W. VA.

(Second Half)—The Newmans—Tom & Dolly Ward—Birds of Paradise.

#### FREEPORT, N. Y.

(Second Half)—Harvard, Holt & Kendrick—Frozini.

#### FALL RIVER, MASS.

Empire (Second Half)—Henodde Troupe—Ward Bros.—J. Norworth & Adelph—Justa Marshall Revue.

#### GLOVERSVILLE, N. Y.

(Second Half)—Chester & Devere—James & E. James—Six Lunatic Chinks.

# Who's this?



You have seen her on the stage—and she always charms her audiences. Stage light enhances her beauty—never detracts. Her make-up is always perfect!

Your make-up will always be perfect if it is Leichner's. Such fine quality of creams, grease paints, powders and rouges is necessary to your stage appearance. Leichner's enhances your charm under the lights of the stage. Use Leichner's—the best for all artists of the stage and screen.

At your druggist or supply house.

## L. LEICHNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

#### GREENSBURG, PA.

(Second Half)—DeDios Circus—Ralph Seabury—Burns & Francis—Four Bulshaviks—Johnny Coulon Co.

#### HARRISBURG, PA.

Majestic (Second Half)—Three Whirlwinds—Jerome Mann—The Show Off—Blance & J. Creighton—The Movie Masque.

#### HAVERHILL, MASS.

(Second Half)—Watson's Dogs—Jeannette Childs—Whalen & McShane—Howard & Fields—Five Avolons.

#### HOLYOKE, MASS.

(Second Half)—Brown's Dogs—Winifred & Brown—Thornton & Flynn—Otto Bros.—La Bernicia.

#### ITHACA, N. Y.

(Second Half)—Homer Romaine—Wallace & Clyde—Jones & Ray—Thomas & Frederick Sisters.

#### JAMESTOWN, N. Y.

(Second Half)—Valda Co.—Campbell & Ray—Stop Thief—Moran & Hack—Hill & Hall.

#### JERSEY CITY, N. J.

Ritz—Lieut. Tehtion—Creorell Weston Gardner—Buddy & Eva Cole—Carlton & Haywood—Cook & Hamilton.

#### LAWRENCE, MASS.

Empress (Second Half)—Musical Howells—York & Maybelle—Creations—Watts & Hawley—Eric Phillips Co.

#### LEWISTON, ME.

(Second Half)—Alanson—Sutton & Caprice—Janis & Chaplow—Four Travelers—Rose Revue.

#### LONG BRANCH, N. J.

(Second Half)—Four Popularity Girls—Taxi—Jean Sothorn—Howard & Ross.

#### LYNN, MASS.

Olympia (Second Half)—Haynes & Beck—Ruby Norton.

#### MORRISTOWN, N. J.

(Second Half)—Connell Leona & Zippy—Marshall Montgomery—El Cleve—Rob. Reilly Co.

#### MIDDLETOWN, CONN.

(Second Half)—May Miller & Co.—Phil. Davis—Emerald Revue—Loney Haskell—The Frabellies.

#### MEADVILLE, PA.

(Second Half)—E. & M. Ross—Howe & Howe—Sydney Grant—Smiles.

#### MCKEESPORT, PA.

(Second Half)—Lordon's Girls—Joe Laurie, Jr.—Salle & Robles—Lady Alice's Pets.

#### MANCHESTER, N. H.

Palace (Second Half)—Williams & Daisy—Tabor & Green—Weak Spot—Stanley & Birnes—Oxford Four.

#### MONTREAL, CAN.

Imperial—O'Neill & Plunkett—Ray Pagana—Rose & Moon—Pershow's Cats—Master Gabriel Co.—Lamey & Pearson.

#### NEW LONDON, CONN.

(Second Half)—Avery & A. Ferguson—Palace Four—Burns & Wilson—Syncopeated Seven.

#### NEW BRITAIN, CONN.

(Second Half)—Syncopeated Seven—The Frabellies—Sophie & H. Everett—Dalton & Craig—May McKay Co.—Rigelow & Clinton.

#### NO. ADAMS, MASS.

(Second Half)—Howard Nichols—Wardell & La Costa—Fridkin & Rhoda—Moran & Shaw—Four Miners.

### WHERE TO STOP

## HOTEL GEORGE

121-123-125 SIXTH STREET  
PITTSBURGH, PA.

SPECIAL RATES TO PERFORMERS

### Attractions at City Theatres

**BELASCO** W. 44th St. Evg. 8.30  
Mat. Thurs. & Sat. 2.30

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**Lenore Ulric**

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**Follies and Scandals**

Next Week—HEADS UP

**BROOKLYN THEATRES**

**Casino Theatre**

**Bowery Burlesquers**

Next Week—DAVE MARION CO.

**Empire Theatre**

Ralph Avenue and Broadway

**American Girls**

Next Week—TALK OF THE TOWN

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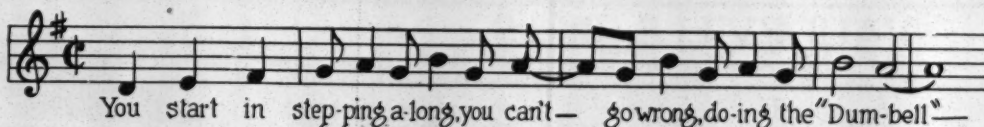
**Gayety Theatre** Throop Ave.  
& Broadway

**Jazz Time Review**

Next Week—KANDY KIDS







# DUMBELL

A STUMBLING Fox Trot Full of TRICKS  
by ZEZ CONFREY—

"You can't go wrong  
With any FEIST song"

HAVE YOU  
SEEN

## PRINCESS DOVEER? IF NOT, WHY NOT?

NOT THE  
BEST BUT  
HOLDING  
MY OWN

**JIMMIE WALTERS** INVITES OFFERS FOR NEXT SEASON  
SINGING AND DANCING STRAIGHT WITH JAZZ TIME REVUE

## VIOLA BOHLEN

TOE DANCING SOUBRETTE WITH A FIGURE

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Juvenile and Characters. Also Doing Tramp Comedy Specialty

BROADWAY BELLES

## HAPPY JIMMIE ELLIOTT NEW YEAR

STRAIGHT MAN

ON HIS TOES ALL THE TIME

LID LIFTERS

## EMMA KOHLER

PRIMA DONNA

LID LIFTERS

## EUGENIA DAILEY TWINS EVELINE

Doing singing and dancing specialty with Frances Fair and her Pocomakers

## "KANDY KIDS" AT THE STAR IS CLEVER AND FAST SHOW

We remember a number of years ago in the old days of the Star, Brooklyn, how Johnny Weber made them howl with laughter, working with William S. Campbell and Rose Sydel. These days were recalled last Thursday night at this same house, when this fellow Weber, featured now with Jake Potar's "Kandy Kids," working with the same vim and line of comedy as of old, making the new generation of burlesque lovers laugh as he did then.

The book Weber and his associates are playing was staged and written by Matt Kolb, and Kolb sure gave them something worth while. Billy Koud staged the dancing numbers, and the work is somewhat different than we usually see, and very snappy. The girls in the chorus worked hard and are a very good looking lot of girls who stand above most of the other choruses we have seen on this circuit so far.

Weber is doing his Dutch role as he alone knows how, his portrayal of this character, while away from others doing this role, is most amusing. Weber in this show is funnier and better than we have seen him in several years. John Clayton is doing the second comedy and proved a fine foil for Weber, between the two they kept the comedy part of the bill going along in great shape.

A clean cut, fast talking and a real likeable straight is Harry L. Beasley, who does considerable fine work in the scenes with the comedians. He also sings and puts a number over well, and is a good "hooper." Beasley has a dandy wardrobe, and wears his clothes like as though his suits were built on him.

Wallace Jackson is the bit man and does very well. He, too, fits in nicely with numbers. Marie Genier is the prima donna. Miss Genier rendered her numbers pleasingly and displayed pretty gowns.

A bit of Scotch in the person of Wee Mary MacPherson, a shapely little girl in the soubrette part, handled her numbers cleverly. Miss MacPherson also does nicely in bits and looks well in her pretty dresses.

Grace Tremont is also doing a soubrette role and put it over with a dash. Miss Tremont works hard and is attractive looking.

The "persuasive powder" bit was well taken care of by Weber, Beasley and Miss MacPherson.

In his specialty, Jackson put over a comedy dance that went very fine. This boy can dance, and the house liked his act.

Clayton did an old time talking and dancing specialty that was a treat to those who have not seen an act of this kind in years.

Beasley and Miss Genier followed with a singing specialty that went over very nicely. They offered but one song. Beasley looked fine in a neat fitting tuxedo.

The "sucker" bit proved a success, the way Weber, Clayton, Beasley and the Misses MacPherson, Tremont and Genier did it.

The "train" bit was amusing. Weber, Clay-

ton, Beasley and the Misses Tremont and MacPherson were in it.

Weber staged the "papa" bit, working with Clayton and the models. Clayton made up as near as possible to the way Campbell formerly did when he and Weber did it a number of years ago, even to the bathrobe. A number of shapely girls in union suits posed prettily.

The "Kandy Kids" is a good entertainment, and the show went over big to a well filled house. SID.

## "HAWLEY'S" AT THE APOLLO

LONDON, Dec. 25.—Walter Ellis' new comedy, "Hawley's of High Street," has succeeded "Devil Dick" with Maurice Moscovitch at the Apollo theatre. The cast of the new Ellis play is the same which was seen in the play before.

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SYNCOATED INGENUE

WITH "LONDON GAYETY GIRLS"

## MILDRED MILLER

SINGING AND ACRBATIC DANCING SOUBRETTE.

TALK OF THE TOWN

## NATE BUSBY

BLACKFACE COMEDIAN WITH THE "JAZZTIME REVUE"

## HOWARD HARRISONS LILLIAN

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE



**PASSAIC, N. J.**  
(Second Half)—Brown & Demont—Fairy Talk  
Follies—Jans & Whalen—Dancing McDonalds.

**PITTSFIELD, MASS.**  
(Second Half)—Casa & Shiller—Randall Morgan  
& R.—John Geiger—Polly Daasi Circus.

**PAWTUCKET, R. I.**  
(Second Half)—Wells & Montgomery—Willie  
Smith—Tunes & Steps—Hanc Brown Co.—Stan-  
ley & Dorman.

**PITTSBURGH, PA.**  
Magic Kettle—Singer Girls—North & South—  
The Elevator Boy—Betty Washington—Dash-  
ington's Dogs—Burton & Shea—Leahy Bros.

**PLAINFIELD, N. J.**  
(Second Half)—Mack & LaRue—Ullis & Lee—  
Marks & Wilson—Lew Seymour Co.

**PATERSON, N. J.**  
(Second Half)—Robertus & Wilfreda—Elisabeth  
Fletcher.

**PHILADELPHIA, PA.**  
Wm. Penn (Second Half)—Desso Better—Mul-  
len & Francis—Kennedy & Berle—Elinore & Will-  
iams—Four Rubini Sisters.

Keystone—Casting Mellos—Walter Wroe's Buds  
—Morgan & Binder—Andrew's Bears.  
Germantown—Archie & G. Falls—Pauli & Coss  
—Sylvester Family—Jean Graneso—Six Musical  
Noses—Rome & Gaut—Fink's Mules.

**STAMFORD, CONN.**  
(Second Half)—Lieut. Thetion Co.—Lew Brice—  
Valerie Bergere Co.

**SOUTH NORWALK, CONN.**  
(Second Half)—Fridkin & Rhoda—Robt. Reilly  
Co.—Frank Bush—Three Hendersons.

**STUEBENVILLE, O.**  
(Second Half)—Connel & Lorena—The Ring  
Tangle—Amoros & Jeannette.

**SYRACUSE, N. Y.**  
Proctor's (Second Half)—Francis & Day—Carol  
Girls—Gerald Griffin Co.—A Trip to Hilland—  
Ray Conlin—Hanlon & Clifton.

**SARATOGA, N. Y.**  
(Second Half)—Tiller Sisters—Thornton & King  
—Casting Campbell.

**TRENTON, N. J.**  
(Second Half)—Phina Co.—Boyle & Bennett—  
Welcome Inn—Joe Bennett—Barnum Was Right.

**UNIONTOWN, PA.**  
Peres & Marguerite—Arona Bros.—Alexander &  
Elmore—Carter & Cornish—Wilson Bros.—Somers  
Duo.

**UTICA, N. Y.**  
Colonial (Second Half)—Bernard & Bets—Jerry  
Watkins—Janet of France—Claire Vincent Co.—  
Crafts & Haley—Roy & Arthur.

**WHITE PLAINS, N. Y.**  
(Second Half)—The Norvelles—Brown & New-  
man—Dane, Martin & Dane—Frank Bush—Green  
& Price.

**WHEELING, PA.**  
Alf. Ripon—O'Brien & Hall—Seven Brown Girls  
—Baxley & Porter—Nakea Japs.

**WALTHAM, MASS.**  
(Second Half)—Three Lordens—Brooks & Mor-  
gan—Lynn & Howland—Kavanaugh & Everett.

**WILMINGTON, DEL.**  
Aldine (Second Half)—Silva Bran Co.—Beser &  
Irwin—Snow & Narine—Burke, Walsh & Nana—  
The Love Nest.

**WATERTOWN, N. Y.**  
(Second Half)—Ziska—Adams & Moran—Mae  
Francis—Alexander & Fields—J. C. Mack Co.

**YORK, PA.**  
Opera House (Second Half)—Fred & T. Hayden  
—Fritzie Scheff—Nathane Sully.

**YOUNGSTOWN, OHIO**  
(Second Half)—Aerial Smiths—Van Dyke &  
Vincle—Sharkey, Roth & Hewitt—Bergman, Mc-  
Kenna & King.

**ATLANTA AND BIRMINGHAM**  
Roberts & Demont—Will. J. Ward—Fisher &  
Hurst—M. Pryor & Co.—Morton Jewell Co.

**BIRMINGHAM AND ATLANTA**  
Jordan Girls—Crane, May & Crane—Kelso &  
Demonde—Barrett & Farnum—Gordon & Ger-  
maine.

**BATON ROUGE AND SHREVEPORT**  
Valentine & Bell—O'Brien & Josephine—Hal  
Johnson & Co.—Hibbitt & Halle—Little Jim.

**NEW ORLEANS AND MOBILE**  
The Clown Seal—Coffman & Carroll—Bowers,  
Walters & Crooker—Eckert & Harrison—Four  
Madcaps.

**MOBILE AND NEW ORLEANS**  
Fred & Margie Dale—Maxson & Brown—Rice &  
Werner—Olcott & Mary Ann—Four Readings.

**NASHVILLE AND LOUISVILLE**  
Wardon Bros.—Rhodes & Watson—Miller &  
Fears—Jennings & Dorney—Gautier's Toy Shop.

**LOUISVILLE AND NASHVILLE**  
Martell & West—Dunham & O'Malley—Listen  
Lester—Sisters Arnette—Clayton Drew Players.

**CHATTANOOGA, TENN.**  
(Second Half)—Dillon & Milton—Jack Hughes  
Duo—Herron & Gaylord—Geo. Austin Moore.

**RICHMOND AND NORFOLK**  
Vanderbilts—Wright & Douglas Sisters—All at  
Sea—Frank Farren—Aunt Sally & Band.

## VAUDEVILLE BILLS

(Continued from page 25)

**NORFOLK AND RICHMOND**  
Girl from Toyland—Doherty—Billy Hughes &  
Lady Friends—Barber & Jackson—Kay, Hamlin &  
Kay.

**SAVANNAH AND JACKSONVILLE**  
Willie Hale & Bro.—Mihard & Marlin—Reed &  
Selman—Chas. Althoff—Thomas Saxo Sextette.

**JACKSONVILLE AND SAVANNAH**  
Robbie Gordone—Follette, Pearl & Wicks—  
Millership & Gerard—Denno Sisters, Thibault &  
Cody—Bell & Caron.

**COLUMBIA AND AUGUSTA**  
Sawyer & Eddy—Flaherty & Steing—Ned  
Nestor & Co.—Harry Lester Mason—Dan Fitch  
Minstrels.

**ASHEVILLE AND COLUMBIA**  
Ford & Price—Fields & Fink—Brown & Bar-  
rows—Gene Greene—Gossler & Lushy.

**TAMPA, ST. PETERSBURG AND ORLANDO**  
Wells & Hurt—Parades—Espe & Dutton—Fred  
Lewis—Connor's Danceland.

**ROANOKE, VA.**  
(First Half)—The Duponts—O'Connell & Lewis  
—Reilly & Rogers. (Second Half)—Foster & Dog  
—Flake & Fallon—Nixon & Sans—Laughlin &  
West.

### WESTERN VAUDEVILLE Week of December 31, 1922

**CHICAGO, ILL.**  
Kedzie—Moore & Shy—Marsh & Williams—  
Milton Pollack & Co.—Jarvis & Harrison—Three  
Weber Girls. (Second Half)—Parker Bros.—  
Briscoe & Austin.

American—Clarke & Manning—Chas. Rogers &  
Co.—J. C. Lewis, Jr., & Co.—Lambert & Fish—  
Norris Simian Workers. (Second Half)—Dunlay  
& Merrill.

Lincoln—Sealo—Seymour & Jeanette—Dave Fer-  
guson & Co.—Duval & Symonds—Bernivici Bros.—  
Flying Nelsons. (Second Half)—Chas. Rogers &  
Co.—Brady & Mahoney.

Majestic—Gabby Bros.—Villani & Villani—Ve-  
netian Revue—Snow & Sigworth—Charlie Ward &  
Co.—Kilkenny Three—Rainbow's End—Eddie Hill.

**ABERDEEN, S. D.**  
Orpheum—Grindell & Esther—Blue Bird Revue.

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Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright  
and original vaudeville comedy material, embracing  
everything that can be of use to the performer, no  
matter what sort of an act, monologue, parody or  
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positive hit.

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appetizing winner.

11 ORIGINAL ACTS for male and female. They'll  
make good on any bill.

39 SURE-FIRE PARODIES on all of Broadway's  
latest song hits.

GREAT VENTRILOQUIST ACT  
entitled "The Clever Dummy"—It's a riot.

ROOF-LIFTING FEMALE ACT. This act is a 24  
karat, sure-fire hit.

RATTLING QUARTETTE ACT. This act is alive  
with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from  
start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Papa."  
It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting  
jokes and hot-shot cross-fire gags.

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HUNDREDS of cross-fire jokes for side-walk con-  
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**BLOOMINGTON, ILL.**  
Majestic—Johnny Singer & Dancing Dolls—Leo  
Haley—Six Hassans. (Second Half)—Crystal  
Bennett & Co.—Coscia & Verdi—Dave Ferguson  
& Co.

**CROOKSTON, MINN.**  
Grand—Grindell & Esther—Blue Bird Revue.

**CHAMPAIGN, ILL.**  
Orpheum—Jack Roehier & Muffs—Favorites of  
the Past—Seymour & Jeanette—Duval & Symonds  
—Bernivici Bros.—Katherine Sinclair & Co.

**CENTRALIA, ILL.**  
Grand—Lloyd & Goode. (Second Half)—Fen-  
wick Girls—Hibbert & Nugent—Smith's Comedy  
Circus.

**CEDAR RAPIDS, IOWA**  
Majestic—Parker Bros.—Joe & Clara Nathan—  
Murray Kissen & Co.—Ramsdell & Deya. (Second  
Half)—Larimer & Hudson—Octavia Handworth  
& Co.—Tints & Tones.

**DAVENPORT, IOWA**  
Columbia—Willie Bros.—Driscoll, Long & Hughes  
—Tyler & Crollis—Dave Harris & Band—Carl Ro-  
sini & Co.

**DUBUQUE, IOWA**  
Majestic—Willie Bros.—Driscoll, Long & Hughes  
—Octavia Handworth & Co.—Tyler & Crollis—  
Carl Rosini & Co.

**ELGIN, ILL.**  
Rialto—David Quirano & Co.—Skelly & Heit  
Revue. (Second Half)—Glanville & Sanders—  
Murray Kissen & Co.

**GREEN BAY, WIS.**  
Orpheum—Glencoe Sisters—Margaret & Morrall  
—Coradini's Animals.

**GALESBURG, ILL.**  
Orpheum—Hamel Sisters—Moore & Kendal—  
Ishikawa Bros. (Second Half)—Grace Ayer &  
Brother—Johnson Bros. & Johnson—Pantheon  
Singers.

**GRAND ISLAND, NEB.**  
Majestic—Roth & Slater—Firman & Olmsmith—  
Daley & Burch. (Second Half)—Vernon—Marcus  
& Lee—Orange Blossoms.

**JOPLIN, MO.**  
Electric—Davis & Bradner—Hinkle & Mae.  
(Second Half)—Chadwick & Taylor.

**JOLIET, ILL.**  
Orpheum—Selbini & Grovini—Harry Jolson—  
Tints & Tones. (Second Half)—La Mont Trio—  
Lambert & Fish—Mrs. Eva Fay.

**KANSAS CITY, MO.**  
Globe—Fenwick Girls—Robt. Henry Hodge &  
Co.—Mills & Duncan—Five Ballots. (Second  
Half)—Will Morris—Barry & Layton.

**KANSAS CITY, KAN.**  
Electric—Babe & Tommy Payne. (Second Half)  
—Maley & Singer.

**GRAND FARGO, N. D.**  
Grindell & Esther—Blue Bird Revue. (Second  
Half)—Ja Da Trio.

**LEAVENWORTH, KAN.**  
Orpheum—Will Morris—Barry & Layton.

**LINCOLN, NEB.**  
Liberty—Marcus & Lee—Harpland—Mantell &  
Co. (Second Half)—Roth & Slater—Songs &  
Scenes—Daley & Burch.

**MADISON, WIS.**  
Orpheum—Luster Bros.—Drapier & Hendrie—  
Earl & Rial Revue—Silver, Duval & Kirby.

**ROCKFORD AND MADISON SPLIT.**  
MILWAUKEE, WIS.

Majestic—Hector—Burnum—Wadter Fishter &  
Co.—Andy Gump—Evelyn Phillips & Co.—Harry  
Gilbert—Creedon & Davis—McDonald Trio.

**MINNEAPOLIS, MINN.**  
Seventh Street—John & Nellie Olms—Jason &  
Harrigan—Kingston & Ebner—Stranded—Christie  
& Bennett—Four Erettos.

**NORFOLK, NEB.**  
New Grand—Gould & Le Roy—Firman & Ol-  
msmith. (Second Half)—Musical Hunters—Olive  
& Mack—Four Roeders.

**OMAHA, NEB.**  
Empress—La Hoen & Du Preece—Vernon—Ben-  
nett & Lee—Songs & Scenes. (Second Half)—  
Nippon Duo—Nad & Edwards—Werner Amoros  
Trio.

**PEORIA, ILL.**  
Orpheum—Larimer & Hudson—Valentine Vox—  
Billie Gerber Revue—Boganny's Comedians. (Sec-  
ond Half)—Johnny Singer & Dancing Dolls—Leo  
Haley—Six Hassans.

(Continued on page 29.)

### MADISON'S BUDGET No. 18

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fire monologues, acts for two males,  
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nue, New York.

# 1923



I wish so much, on New  
Year's Day,  
Of good for you, I cannot say  
A tenth of all I'd send your  
way  
If I controlled Fate's pleasure.

I hope on Life's stern stage  
you "score,"  
And that the future has in  
store  
A lot of joy and "jack"—and  
more  
For you in heaping measure.



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## RECORD CO.'S BOOM ORCHESTRAS

Orchestras of national repute that go on tour are finding their way paved for them by advance advertising and publicity that is being handled by the big phonograph companies, and by the same token these orchestras find that their obligations to the phonograph companies do not cease with the making of the record, but that they are called upon from time to time to appear in some of the phonograph record stores in the towns through which they tour.

Several of the larger orchestras that have appeared out of town lately have found that for weeks before they reached the town they were to play the local papers had been flooded with reading notices and had carried page ads, paid for by the phonograph companies and their local representatives, announcing the arrival of the orchestra and carrying in display type the announcement that the orchestra would appear personally at the store for one hour on a certain day and give a concert. Both the orchestra and the phonograph company have benefited by this action in almost every instance. The orchestra has received publicity that has made the engagement an assured success before the first note was played and the record company has found that the records made by the particular orchestra being exploited have received a sales impetus that more than paid for the money spent in advertising.

The vogue for this sort of thing was started by the Victor and Columbia companies, but the other companies have swung into line, and it is freely predicted that the coming season will see several of the big orchestras out on tours financed in whole or in part by the record companies. For a while the sale of records fell off, and by the means outlined above, that of sending the exclusive orchestras on tour, the companies look to stimulate their record sales. It is not alone in the sale of records of the particular orchestra making the tour that the phonograph companies benefit but besides this the public is again interested in buying the latest in dance records and the entire line is benefited.

The Columbia company has been co-operating with Harry Yerkes and his various organizations lately. The Flotilla, the Columbia Saxophone Sextette, the Happy Six, and various other of the Yerkes organizations, have been on tour lately and have been making special appearance in the different towns they played. These Yerkes orchestras have been identified with Columbia for several years and crowds came to the stores to hear them. Ray Miller, when he appeared in vaudeville before going to the Addison, Detroit, also received a good deal of Columbia publicity and played at one of the phonograph stores in Buffalo, drawing such a crowd that the plate glass window of the store was in danger for a time. Whiteman, during his Chicago engagement at the Trianon, received a good deal of Victor publicity and Vincent Lopez, during his vaudeville engagements, both in New York and out of town, received a big play and was made the ace of the Okeh company publicity.

Other orchestras going on tour from time to time are asked to co-operate if they happen to be record makers, and both orchestra and record company take full advantage of the situation. Besides the phonograph companies the instrument companies are taking advantage of the present vogue for dance orchestras and are using the touring orchestras for exploitation purposes, so that, all in all, any well-known orchestra going on tour is assured of pages of advertising and publicity in the various towns in which they play.

## CONFREY ORCHESTRA BOOKED

A Paul Whiteman Orchestra under the leadership of Zez Confrey will provide the music for the Yale Junior Prom in New Haven on February 5. The orchestra on this occasion will consist of twenty-five men.

## WAYNE SCOTT CLOSES

Wayne Scott and his orchestra closed their engagement at Geyers Old Tech, Buffalo, recently, and are now back in New York, where they will open shortly in a cafe.

## ORCHESTRA NEWS

## SPECHT ORCHESTRAS FOR EUROPE

The Paul Specht offices have taken on an international tinge lately and within a few weeks Specht will have orchestras under his name playing in England, Australia, Canada, France and Germany. At present Specht has two orchestras playing in London that are meeting with great success, their engagement having been extended since their arrival there. Negotiations are under way that call for the appearance of a Specht orchestra at the Boheme Verlag, in Berlin, and for several orchestras in the various places controlled by the Melbourne Hotel Syndicate in Australia.

Leo Erdody is now in Toronto negotiating with the officials of the United Hotels Syndicate to place Specht orchestras in their various hotels, and the offices are also in receipt of several cables and letters from France and negotiations there are now under way.

## ORCHESTRAS AT CONCERTS

Bill Waco's Symphonists, who are contributing the dance music at Midway Gardens, Brooklyn, are replenishing their bill folds by appearing at Sunday concerts in the neighborhood theatres. Last Sunday they were booked as an added attraction at the Wilson Theatre and have already been routed over five other independent houses in Brooklyn and Queens.

The seven-piece combination have speedily become popular with the patrons of this new dining and dance rendezvous, the management of which has signed them for a six months' engagement, and are featuring them in all billing and advertising matter equally prominent with Dawson and Mortan's current revue, "The Midway Follies."

## LOPEZ ACT LAYING OFF

Vincent Lopez and his Hotel Pennsylvania Orchestra closed their vaudeville engagement last week and will lay off for several weeks now in order to give the men a rest. Lopez is at present entertaining offers from two different chains of moving picture theatres that wish him to make a tour of their houses in the East and it is expected that the negotiations will be completed by the time this goes to press.

Lopez and his orchestra took part in the flying circus held for the New York American Christmas Fund Drive last week and enjoyed themselves to the utmost. One of the features of the day was the view of Bill Hamilton riding up Broadway behind a mounted policeman, the two of them on the same horse.

## RAY MILLER IN NEW YORK

Ray Miller arrived in New York Monday morning, being then a week late, having been detained on business on the way in. Miller just completed a highly successful season at the Addison Hotel, Detroit, and will remain in New York for two weeks before leaving for the Bradley Beach Club, Palm Beach. On New Year's Eve, Miller and his orchestra will play for the dinner and dance of the Associated Travelers Association and will receive \$1,500 for the night.

Ray Miller, Inc., has placed two orchestras in Grottoiland, the new dance hall which will open shortly, the Georgia Five and Ray Miller's Famous Players.

## SILVER BOOKING ORCHESTRAS

Frank Silver, who is now booking orchestras in association with Harry Walker besides playing with his own orchestra at Murray's Roman Gardens, in New York, has placed Johnny Johnson and his orchestra, a nine-piece combination, in Murray's, Philadelphia, where their contract calls for a six months' engagement. Besides this, Silver has been successful in negotiating the engagement of Phil Romano and his orchestra, seven pieces, at the Kenmore Hotel, Albany. Silver is getting active and is making extensive plans for the new year.

## SHERBO FILES APPEAL

D. Sherbo, who lately took action against the management of Clover Gardens and against Joseph Smith, seeking to enjoin the Gardens management from employing anyone other than Sherbo and Smith from working at the Gardens, is appealing from the decision given in the Supreme Court last week when the judge decided that Sherbo should not be granted an injunction but that his recourse should be an action for damages.

When Clover Gardens opened on June 15 the management entered into a contract with Sherbo whereby Sherbo was to furnish the dance hall with an orchestra of twenty pieces for one year at a weekly cost of \$2,800. Of this amount, Bert Ambrose, the leader, received \$600. On October 28 the management of Clover Gardens wished to reduce their expenses and claimed that \$600 for Ambrose was \$100 more than they should pay, and on these grounds held out from the money due Sherbo an amount equal to \$100 for every week Ambrose had played at Clover Gardens, up to October 28, according to Sherbo. Ambrose is reported to have been unwilling to take the cut and left at that time.

Sherbo alleges that the management of the Gardens informed him that they wished to engage Joseph Smith's orchestra and asked Sherbo to cancel, which he refused to do. At the same time Sherbo submitted the contract to the Musicians' Union, Local 802, which ruled that it was valid and warned Smith that he could not start. According to Sherbo his men tried to play the job on December 2 but found Smith's men on the stand and were informed that they were no longer to play there.

Sherbo, in the meanwhile, had started two injunction suits against Clover Gardens, seeking to restrain them from engaging any other orchestra but Sherbo's and another against Joseph Smith, seeking to prevent him from playing at Clover Gardens. These were both temporarily vacated on Sunday morning, by consent and a hearing on the motion to have the injunctions made permanent was set for Tuesday, December 12. This was postponed until Monday, December 18, at which time the presiding judge ruled as above, that Sherbo's recourse was by an action for damages and vacated the injunction. From this decision Sherbo is appealing.

In the action which took place in the Union, Smith was brought up on charges before the governing board of Local 802 and was fined \$500 for disobeying the Union and playing the job and \$100 on Sherbo's charge. From these fines Smith is appealing to the national board and a decision is pending.

It was reported last week that the case had been settled out of court and that Sherbo had agreed to accept and the management of Clover Gardens had agreed to pay him a sum equal to ten per cent of the amount his orchestra would have received had they played out their contract. This report was vehemently denied and no such settlement is at present contemplated.

## A. M. MILLER RESIGNS

Albert M. Miller, formerly secretary of Ray Miller, Inc., resigned from his office in that organization last week to attend to his other affairs. He is no longer connected with the company. At a special meeting of the principal stockholders, held shortly after Albert Miller's resignation became effective, Mr. Harry Lewis was elected to fill the vacancy and he will take over the duties.

## ARMBRUSTER BACK IN BUFFALO

Joe Armbruster, orchestra leader of the Statler Hotel, Buffalo, and one of the principal orchestra jobbers of that town, who was in New York last week as the guest of "Taps" Schornstein, has returned to Buffalo. Armbruster is looking forward to a season which he predicts will be one of the busiest in years.

## DINNER FOR STODDARD

Harry Stoddard and his orchestra were tendered a dinner by the management and crew of the Broadway Theatre on Christmas Eve, the dinner taking place on the stage after the show at night. The other members on the bill were present besides several guests and the festivities continued until the wee sma' hours. Stoddard is now playing the second week of his return engagement at the Broadway and will be there for another week. The plans after that are at present nebulous but it is rumored that the act will continue working the Moss houses around New York indefinitely as they have established a following in them. At the Hamilton two weeks ago Will Mahoney, who was on the bill, doubled in Stoddard's act later on and the same thing took place last week at the Broadway. Jimmie Lucas also worked in with the act which added a lot to the K. K. K. bill, the K. K. K. standing for Keith's Comedy Carnival.

## WHITEMAN BACK IN NEW YORK

After a five days' stay at the Walton Roof, Philadelphia, Paul Whiteman and his Palais Royal Orchestra returned to their New York home on Thursday, December 21, making the event something of a special opening. The Palais Royal had been closed for over two weeks while alterations were taking place and during that time Whiteman and his orchestra had appeared at the new Trianon, Chicago, and at the Walton, Philadelphia. Vanda Hoff, surrounded by four girls, was one of the features of the re-opening of the Palais Royal. The orchestra remains practically the same except for the addition of Mario Perry who plays the piano-accordeon. Besides playing his instrument Perry appears on the floor in Russian peasant costume during one of the dance numbers.

## JOCKERS AT WOODMANSTEN

Al Jockers and his orchestra continue their successful run at the Woodmansten Inn. On Saturday and holiday nights the orchestra plays in the main room, but during the week, when the crowds are not so big, they play in a smaller room that has just been rebuilt and redecorated by Joseph Pani, the proprietor. The room is one of the prettiest of its kind in the metropolitan district and the orchestra has adopted its style of playing to the smaller room, Jockers insisting on a style of music that makes those on the floor feel thoroughly at home and gives an intimate touch.

## HUGH ERNST CONVALESCING

Hugh Ernst, general manager for Paul Whiteman, Inc., who has been confined to the Polyclinic Hospital for the past five weeks with appendicitis and later with pneumonia, is now rapidly recovering and was last week removed to his home. He will probably go to Atlantic City or Lakewood in a few weeks and remain away from the offices until he has entirely recovered his health. He is not expected back at the Whiteman offices until about the middle of March.

## STERNBERG AT PANTHEON

CHICAGO, Dec. 23.—Paul Sternberg and his synchronized syncopators composed of twenty-seven musicians, has been booked by Lubliner & Trinz at the Pantheon Theatre, starting tomorrow. This musical organization was an overnight sensation after making their debut at the Palace Music Hall several weeks ago. Paul Biese, who has been playing at the Pantheon for a number of weeks, is now located at the Edgewater Beach Hotel.

## HALLETT FOR VAUDEVILLE

Mal Hallett and his orchestra are busily preparing for their vaudeville opening which will take place shortly. Hallett will have an act in which there will be several singing and dancing specialties besides the straight dance music and in which a big orchestral novelty is promised. Hallett has been working on the act for some time but has refused several opening dates as he did not wish to show the act until it met with his approval.



# Everybody's Runnin' Wild

With "LOOSE FEET"

"You can't go wrong  
With any FEIST's song"

The Two New Hits for The New Year

## VAUDEVILLE BILLS

(Continued from page 27)

### QUINCY, ILL.

Orpheum—Grace Ayer & Brother—Johnson Bros. & Johnson—Pantheon Singers. (Second Half)—Three Hamel Sisters—Moore & Kendal—Ishikawa Bros.

### ROCKFORD, ILL.

Palace—Royal Sidneys—Morgan, Wooley & Co. —Jessie Reed—Schwartz & Clifford.

### RACINE, WIS.

Rialto—Mascot—O'Malley & Maxfield. (Second Half)—Maxfield & Golsen—John Alden & Co.—Jarvis & Harrison—Three Weber Girls.

### ST. LOUIS, MO.

Columbia—Briscoe & Austin—Maxfield & Golsen —Brazilian Heiress—John Neff—Smith's Comedy Circus. (Second Half)—Otto, Bardell & Otto—Smith Bros.—Lloyd & Goode.

Grand—Hardy Bros.—Hollins Sisters—Hayes & Marlon—Kelly & Kozy—Pigs Is Pigs—Carnival of Venice—Hughie Clark—Anker Trio.

Rialto—Bell & Eva—Jas. & Gladys Gilfoyle—Tango Shoes—Chapman's Highlanders. (Second Half)—The Volunteers—Simpson & Dean—Patsy Shelly & Band.

### SIoux FALLS, S. D.

Orpheum—Nippon Duo—Percival Noel & Co.—Harry Van Fossen—Werner Amoros Trio. (Second Half)—Joe Melvin—Bernard & Erma—George Lovett & Co.

### ST. JOE, MO.

Electric—Cervo & Moro—Shadowland. (Second Half)—Babe & Tommy Payne—John & Winnie Hennings—Mills & Duncan—Mantell & Co.

### SPRINGFIELD, ILL.

Majestic—Drisko & Earl—Billy Doss—Dave Harris & Band—Simpson & Dean—Catherine

Sinclair & Co. (Second Half)—Valentine Vox—Boganny's Comedians—Billie Gerber Revue.

### SPRINGFIELD, MO.

Electric—Chadwick & Taylor. (Second Half)—Davis & Bradner—Hinkle & Mae.

### SIoux CITY, IOWA

Orpheum—Belle Montrose—Billy Glasen—Lovett's Concentration—Bevan & Flint. (Second Half)—Lehoen & Dupree—Donegan & Steger—Gordon & Day.

### SOUTH BEND, IND.

Palace—Yokahama Boys—Mrs. Eva Fay—Whitfield & Ireland. (Second Half)—Selbini & Grovini—Bert & Hazel Skattell—Bird Cabaret.

### TOPEKA, KAN.

Novelty—Will Morris—Barry & Layton. (Second Half)—Cervo & Moro—Bell & Eva—Firman & Olsmith—Shadowland.

### TERRE HAUTE, IND.

Hippodrome—Bell & Eva—Bert & Hazel Skattell—Favorites of the Past—Brady & Mahoney—Bird Cabaret. (Second Half)—Marsh & Williams—Murphy & Lockmar.

### MARCUS LOEW CIRCUIT

Week of January 1, 1923

### NEW YORK CITY

American (First Half)—Lew Hoffman & Jessie —Evans & Wilson—Bits of Dance Hits—Marlon Gibney—Mrs. Wellington's Surprise—Jones & Sylvester—Witt & Winters. (Second Half)—Ed. & Mack Williams—Johnny Clark & Co.—Harrison Moss—Syncopated Moments—Franklyn & Vincent —Rempel & Clayton—Lew Cooper.

Victoria (First Half)—Aronty Bros.—Leo Greenwood & Co.—Eddie Nelson—Mabel Blondell Revue. (Second Half)—Maud Ellett & Co.—Telaak & Dean—Roberts & Boyne—Strickland & Boys.

Boulevard (First Half)—Galletti's Monkeys—Jim & Betty Page—Nevins & Gordon—Jarow—Varieties Supreme. (Second Half)—Bennington & Scott—J. K. Emmett & Co.—Grace Cameron & Co.—Erford's Oddities.

Avenue B (First Half)—Lew Silford—Worsley & Hillier—Creole Revue. (Second Half)—Held & Campus—Eddie Foyer.

Orpheum (First Half)—Lowe & Stella—LeRoy & Mabel Hart—Grace Cameron & Co.—Royal Midgets. (Second Half)—Lew Hoffman & Jessie —Harry Bewley & Co.—Royal Midgets.

Greeley Square (First Half)—Barton & Sparling—Nancy Boyer & Co.—Lew Wilson—Royal Pekin Troupe. (Second Half)—Witt & Winters —Lee Morse—Evans & Wilson—George Rosener —Sparks of Broadway.

Lincoln Square (First Half)—Pickard's Seals—Lee Morse—Rempel & Clayton—Harrison Moss—Sparks of Broadway. (Second Half)—Lowe & Stella—Cupid's Close-Ups—Bobby Van Horn—Royal Pekin Troupe.

Delaney Street (First Half)—Franklyn & Vincent—McIntyre & Halcomb—Dolly's Dream—Eddie Foyer—Gibson & Price. (Second Half)—LaBoige Duo—Dan Downing & Buddy—LeRoy & Mabel Hart—Adler & Dunbar—Baraban, Grohs & Hall.

State (First Half)—Breakaway Barlowes—Marlon & Brown—Benny Harrison & Co.—J. K. Emmett & Co.—Phil Baker & Co. (Second Half)—Three Phillips—Fluke & Lloyd—Phil Baker & Co.—Varieties Supreme.

National (First Half)—Bobby Van Horn—Archer & Belford—Adler & Dunbar—Baraban, Grohs & Hall. (Second Half)—Breakaway Barlowes—Dodd & Nelson—Mr. & Mrs. Norman Phillips—Lew Wilson—Mabel Blondell Revue.

### BROOKLYN, N. Y.

Palace (First Half)—Turner & Jocelyn. (Second Half)—Art Smith—Fox & Kelly—Worsley & Hillier—St. Clair Twins.

Warwick (First Half)—Randow Trio—Dancing

Shoes. (Second Half)—Murphy & Lang—Lew Silford—Weiss Troupe.

Fulton (First Half)—Bellis Duo—Telaak & Dean—Roberts & Boyne—Roeber & Gold—St. Clair Twins & Co. (Second Half)—Aronty Bros.—Jimmy Flynn & Co.—Nevins & Gordon—Jarow —Dolly's Dream.

Gates (First Half)—Maud Ellett & Co.—Bennington & Scott—Eddie & Edith Adair—Geo. Rosener—Strickland & Boys. (Second Half)—Galletti's Monkeys—Benny Harrison & Co.—Nancy Boyer & Co.—Clinton & Rooney.

Metropolitan (First Half)—Three Phillips—Dan Downing & Buddy—Lew Cooper—Clinton & Rooney. (Second Half)—Vincent Bros.—McIntyre & Halcomb—Leo Greenwood & Co.—Eddie Nelson.

Astoria (Second Half)—Bellis Duo—Morton & Brown—Bardwell, Mayo & Renstrom—Archer & Belford—Barton & Sparling—Bits of Dance Hits.

### ATLANTA, GA.

Loew's (First Half)—Leo Zarrell & Co.—Irving & Elwood—Tom Martin & Co.—Permaine & Shelly—Primrose Minstrels. (Second Half)—Jas. & Delia—Sheppard & Ott—Martin & Courtney —Wells & Anger—Gorgalis Trio.

### BALTIMORE, MD.

Hippodrome—Ed. Gingsas & Co.—Wheeler & Potter—Helene Davis & Co.—Chas. F. Seamon—Boys of Long Ago.

### BIRMINGHAM

(First Half)—DeAlma—Fred & Elsie Burke—Wainwrights—Faber & King—Love & Wilbur. (Second Half)—Leo Zarrell & Co.—Irving & Elwood—Tom Martin & Co.—Permaine & Shelly—Primrose Minstrels.

### BOSTON, MASS.

Orpheum—Three Martells—Hope Vernon—Alton & Allen—Homer Lind & Co.—Clark & O'Neill—Cave Man Love.

### BUFFALO, N. Y.

State—Reo & Helmar—Ray & Helen Walker—Hazel Haslam & Co.—Fox Britt—At the Party.

### CHICAGO, ILL.

Rialto—LaToy Bros.—Birdie Kraemer—Alice & Dorothy Morley.

### DAYTON, OHIO

Perez & LaFlor—Wm. Dick—Stateroom 19—Klass & Brilliant—Wyatt's Lads & Lassies.

### HOBOKEN, N. J.

Loew's (First Half)—Held & Campus—Shaw & Clark—Jack Walsh & Co.—Josephine Harmon & Co.—Six Harlequins. (Second Half)—Diaz Sisters & Powell—Jocelyn & Turner—Newport, Stirk & Parker—Dancing Shoes.

### LONDON, CAN.

Loew's (First Half)—Ling & Long—Ogden Sisters—Evans & Pearl. (Second Half)—Lampins —Dave Bernie & Girls—Clayton & Lennie.

### MEMPHIS, TENN.

Loew's (First Half)—Australian Delcos—Nat. Burns—Eckhoff & Gordon—Adrian—Mme. DuBarry & Co. (Second Half)—DeAlma—Fred & Elsie Burke—Wainwrights—Faber & King—Love & Wilbur.

### MILWAUKEE, WIS.

Loew's—Daley Bros.—Rainbow & Mohawk—Grey & Byron—Grant Gardner—Bothwell Brown and Bathing Beauties.

### MONTREAL, CAN.

Loew's—LaFleur & Portis—Armstrong & Tyson —Fred Weber & Co.—Hawkins & Mack—Dance Evolutions.

### NEW ORLEANS, LA.

Loew's (First Half)—Chas. Wiles—Holly & Lee —Morning Glories—Elliot & West—Fattermont. (Second Half)—Australian Delcos—Nat. Burns—Eckhoff & Gordon—Adrian—Mme. DuBarry & Co.

### NEWARK, N. J.

Loew's—Marian's Dogs—Manuel Romane & Co. —Four Queens and a Joker—Matthews & Ayers—Arnaut Trio.

### OTTAWA, ONT.

State—Ergott & Herman—Warman & Mack—Frey & Rogers—Keating & Rose—Stepping Around.

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Telegram	*
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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1922 DEC 21 PM 8 52.



## PROVIDENCE, R. I.

Emery (First Half)—Nestor & Vincent—Jerome & France—Frank Stafford & Co.—Wm. O'Clare & Shamrock Girls. (Second Half)—Whiting & Denn—Gordon & Healy—Mardo & Rome—Cosmopolitan Dancers.

## SPRINGFIELD, MASS.

Broadway (First Half)—Mardo & Rome—Gordon & Healy—Cosmopolitan Dancers. (Second Half)—Nestor & Vincent—Jerome & France—Frank Stafford & Co.

## TORONTO, ONT.

Yonge Street—Frear, Baggott & Frear—Connors & Boyne—Wm. A. Weston & Co.—Olive Bayes—Olga & Nicholas.

## WASHINGTON, D. C.

Loew's—Three Walters—Simms & Wynne—When We Grow Up—Wilson & McAvoy—Will Stanton & Co.

PANTAGES CIRCUIT  
Week of January 1, 1923

## MINNEAPOLIS

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

## ST. PAUL, MINN.

The Lavelles—Three Is a Crowd—Ford & Trilly—Stephens & Hollister—Vardon & Perry—Belle Claire Bros.

## WINNIPEG, MAN.

San Diego Trio—White & Barry—Harry Hines—Hanneffords—Maude Leona.

## REGINA AND SASKATOON

The Lunars—Vallecia Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

## TRAVEL

Kate Wiley—Betty & Lou Hart—Storey & Clark—Needles Fagan—Josie Heather & Co.—Palo & Palet.

## SPOKANE, WASH.

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Ketner & Reaney—Thalero.

## SEATTLE, WASH.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

## VANCOUVER, B. C.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

## TACOMA, WASH.

Nelson's Catland—Jan Rubini—Western & Elline—Bits & Pieces—Dave Thursby.

## PORTLAND, OREGON

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

## TRAVEL

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

## SAN FRANCISCO, CAL.

Leach Wallin Trio—Kaufman & Lillian—Chernozoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

## OAKLAND, CAL.

Alexander Bros. & Evelyn—Ridiculous Rice—Maude Earle—Fashion Plate Minst.—Britt Wood—Blake's Mules.

## LOS ANGELES, CAL.

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

## SAN DIEGO, CAL.

Lillian's Dogs—Tallman Revue—Great Maurice—Bessie & Baird—Little Pippifax—Charbot & Tortini.

## LONG BEACH, CAL.

Three Avallos—Hanson & Burton Sisters—LeGrobs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

## SALT LAKE CITY, UTAH

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

## OGDEN, UTAH

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Sossman & Sloan—Prosper & Merritt.

## DENVER, COLO.

Selma Braats—Brierre & King—Kruting's Animals—Sidney S. Styne—Kajiyama—Kirksmith Sisters.

## MINIATURE COMIC WANTED

Pint size comedians had better quicken their gait when passing the Gaiety Theatre Building. The Leslie Morosco offices are casting another "Abie's Irish Rose" company and Frank Martin, chief aid to Leslie Morosco, is finding it particularly difficult in securing a five-foot comic for the role now being played in the original production by Bernard Gorcey. He has already exhausted the office directory, the "who's who of the stage" and has now become desperate.

So, if you're a little fellow, and happened to be lifted off your feet and carried forthwith to the Morosco office, don't holler "kidnapper," for it will only be the energetic casting director attempting to fulfill a perplexing mission. He may look desperate, but he's not.

## LETTER LIST

## LADIES

Ackman, Helen  
Adams, Belle  
Adams, Mrs. C.  
(Hollway)  
Addington, Ruth  
Anderson, Mary  
Anderson, Pauline  
Andrews, Ina  
Barbour, Ruth  
Barnes, Dorothy  
Barnett, Dot  
Bartley, Sarah  
Bates, Lillian  
Beach, E.  
Belmont, Belle  
Bennett, Wilda  
Berranger, Dolly  
Bissant, Lillian  
Blake, Mabel  
Brader, Sylvia  
Brandon, Belle  
Brooks, Margie  
Bruns, Nina  
Buchanan, Frances  
Burnhardt, Mal.

Carlton, Eleanore  
Carrette, Bernie  
M.  
Carter, Flo.  
Chadwick, Una  
Clark, Bobbie  
Clark, Emily  
Clark, Mrs. Joe  
Clark, Mabel  
Clark, Margaret  
Clayton, Dolores  
M.  
Creighton, Annette  
Dean, Hallie  
De Bourg Sisters  
De Coveny, Olive  
Demerest, Sherry  
Dexter, Mrs.  
Ralph  
De Young, Madge  
Douglas, Hazel  
Duffin, Rose  
Earle, Julia  
Earle, Laura  
Eltus, Phyllis

Emmett, Georgia  
Everett, Floride  
Pearreal, Essie  
Gallagher, Daisy  
Gardner, Irene  
Gaynell, Laura  
Gibson, Helen  
Gillet, Lucy  
Gilmore, Pee Wee  
Gray, Eleanor  
Hage, Donna  
Hall, Babetta  
Hall, Mrs. Myrtle  
Hargis, Hazel  
Harper, Fritz  
Harrie, Sadie  
Harrison, Lucille  
Harvey, Mrs.  
Louis  
Henderson, Nan.  
Hewett, Mildred  
Hiedt, Mabel  
Hight, Pearl  
Holliday, Irene  
Hollis, Peggy  
Howard, Mabel  
Howard, May

Howell, Mildred  
Hynes, Agnes L.  
Isabella, Lillian  
Kally, Mae  
Kenna, Mae  
Knox, Bertha  
Kramer, Mae  
Kretton, Bert  
La Mont, Mamie  
Landers, Clara  
Lawrence, Edith  
Lea, Mabel  
LeClair, Ethel  
Le Gere, Ethel  
Le Roy, Rose  
Lerue, Mary  
Livingston, Helen  
Lorraine, Peggy  
Low, Bernice  
Mack, Eleanor  
Mack, Freda  
Mack, Hazel  
Mahoney, Katherine H.  
Margulise, Belle  
Marion, Ruby  
Martine, Mrs.  
Stella  
Mascott, Florence  
Mayne, Hallie  
McClure, Peggie  
McDonald, Ethyle  
McDonald, Jessie  
McPherson, Mary  
Maden, Dolly  
Merrill, Alma  
Messer, Adelaide  
Miller, Hazel  
Moly, Grace  
Moore, Dot  
Moore, Marion  
Morrisey, Stella  
Mullen, Babe  
Nathan, Augusta  
Nugent, Marie  
O'Connor, Kittens  
Oliver, Cecil  
Orlway, Ida  
Orner, Emma  
Parker, Marie  
Pearson, Louise  
Pelletier, Mrs. T.  
Perrette, Clare  
Pierce, Elleen  
Potter, Mrs.  
Brown  
Powers, Babe  
Price, Ray  
Raynor, Dorothy  
Redmond, Monica  
Reilly, Gladie  
Rich, Mrs.  
Ring, Mrs. E.  
Roberts, E.  
Robertson, Grace  
Robinson, Maud  
Rosa, Bessie  
Roy, Marie  
Russell, Teddy  
Schaper, Mrs. C.  
Seaman, Grace  
Segoon, Rose  
Shannon, Nan.  
Sheppard, Mrs.  
Mary  
Springer, Elsie  
Stanley, Edna  
Stanley, Helen  
Stantore, Eleanor  
Stewart, Alice  
Stone, Anita  
Thorne, Buddy

Tor. Mrs. E. F.  
Trueheart, Bertha  
Van Buren, Helen  
Wally, Mrs. A.  
Ward, Stella  
Warden, Teddy  
Washington, F.  
Waas, Mrs. G. E.  
Watson, Gladys  
Weber, Jean  
Well, Flo.  
West, Jessie  
Webster, Emmy  
White, Mrs.  
Whitney, Dolores  
Whitney, Val.  
Williams, Margie  
Wellington, Babe  
Wilson, Nettie  
Winwood, Estelle  
Wobler, Kathryn  
Woods, Bertie  
Woods, Fatsy

## GENTLEMEN

Allaria, Vincent  
Alton, Jack  
Arnul, Jean  
Bachen, Sam.  
Baker & Rogers  
Barclay, Don  
Barrett, Jim  
Barlett, Geo.  
Bell, Johnnie  
Bendon, Billy  
Benton, Eddie  
Bernard, Murray  
Berry, Carol  
Bixley, Edgar  
Blank & Keller  
Broadhurst, Geo.  
Buckley, Louis  
W.  
Busch, Billy  
Carney, Mr. &  
Mrs. Bob  
Cascadin, Ben.  
Cochran, Allan  
Coughlan, G.  
Colton & Darron  
Dobson, Frank  
Dwire, Earl D.  
Evand, Ernest  
Evol, Jean  
Faversham, William  
Fiddler, Harry  
Fields, Mr. &  
Mrs. Matt  
Finn, James J.  
Foley, Mr. &  
Mrs. Charles A.  
Fuller & Kramer  
Gieser, Harold  
Girard, Bob  
Gore, Bobby  
Griffin, Chick  
Griffiths, Frank  
C.  
Grinnell, Ben.  
Hamilton, Geo.  
Hanlon, Jack  
Harris, Joseph  
Harrison, Arthur  
Hart, Peggy &  
Phil.  
Hayes, Geo. F.  
Healy, John  
Hillier, Al.  
Hoffman, Dave  
Holtney, Geo.  
Howard, Earl C.  
Hunt, Ert.

## HOLIDAY GREETINGS

FROM

Miss Happy Harrison

AND HER INTIMATE ANIMAL CIRCUS  
FEATURING THOSE UNRIVALED MULES  
MAN O'WAR AND DYNAMITE

Direction WILLIAM JACOBS

## BOB WILLIAMS

With JOE SHEPTELL'S REVUE. Now LOEW AMERICAN. Formerly of Shuffle Along Co.

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124 Boylston St., Boston, Mass.

## BERT MATTHEWS BETH

With "ONE, TWO, THREE."

Dir. LEW CANTOR

## BURTON CARR

THE INTERNATIONAL  
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